

BBC PUBLICITY DEPARTMENT 12 CAVENDISH PLACE LONDON W1A 1AA ★ 01-580 4468

TELEVISION CENTRE LONDON W12 7RJ ★ 01-743 8000

## TOM BAKER IS THE NEW DR. WHO \*\*\*\*\*

\*  
Tom Baker is to take over the role of 'Dr. Who' at the beginning of the 1975 season. He will be the fourth actor to play the Doctor since the series started in 1963.

William Hartnell was the first Dr. Who and was followed in 1966 by Patrick Troughton. Jon Pertwee, who has played the role since January 1970, will continue as Dr. Who until the current season ends in June.

Elisabeth Sladen, who plays Dr. Who's assistant, Sarah Jane Smith, will still be seen in the new series.

Tom Baker is a former member of the National Theatre Company and played leading roles with them in 'The Merchant of Venice', 'The Idiot', 'A Woman Killed With Kindness' and 'The Rules of the Game'. He played Rasputin in the film 'Nicholas and Alexandra' and can currently be seen in 'The Golden Voyage of Sinbad'.

For BBC television he starred opposite Maggie Smith in the 'Play of the Month' production of Bernard Shaw's 'The Millionairess'.

\*\*\*\*\*

\* Tom Baker is 40

KO'S  
15.2.74



WALL 4

### KEY TO SYMBOLS

- FE FIRE EXTINGUISHER  
HR HOSE REEL  
SP SERVICE POINT  
TS TECH & G.S. SOCKET  
3 PHASE SUPPLIES  
30 30 AMP G.S. SUPPLY  
60 60 AMP G.S. SUPPLY  
5 Kw SOCKET OUTLET  
10 Kw SOCKET OUTLET  
115 V DC SUPPLY  
CAMERA CABLE CONNECTION  
CAMERA DOLLY SUPPLY  
LIGHTING HOISTS  
SOUND DISTRIBUTION  
SCENERY HOISTS  
FLOOR POINT FOR 1/2 TON EYEBOLTS  
FLOOR ANCHOR POINT FOR CYC.  
HANGING POINTS  
ALL OVERPIECES & CEILINGS  
EDGE OF FLOOR PAINTING  
ANILINE CLOTH  
CLOTH  
PHOTO BLOW UP  
LINE OF AUDIENCE SEATING

NOTE: STUDIO GRID MADE UP OF 600-mm SQUARES.

FLOOR PAINT

SET 1	DOCTORS LAB	590
SET 2	WORK SHOP	590
SET 3	INT VAULT	NIL
SET 4	STORE	144
SET 5	KETTLEWELLS	710
SET 6	CHAMBERS	208
SET 7	LOBBY	100
		2804 < on

## DES. DISTRIBUTION

- |   |   |
|---|---|
| <input type="checkbox"/> DESIGNER           | <input type="checkbox"/> ALLOCATIONS            |
| <input type="checkbox"/> DESIGN ASST        | <input type="checkbox"/> DIRECTOR               |
| <input type="checkbox"/> DESIGNER EALING    | <input type="checkbox"/> P.M.'S OFFICE          |
| <input type="checkbox"/> ELECTRICIANS       | <input type="checkbox"/> A.S.T.M. (T.B.)        |
| <input type="checkbox"/> MODEL MAKERS       | <input type="checkbox"/> MAN. STUDIO OPS        |
| <input type="checkbox"/> METAL WORKERS      | <input type="checkbox"/> DAY MANAGER            |
| <input type="checkbox"/> PROCESS PROJECTION | <input type="checkbox"/> NIGHT MANAGER          |
| <input type="checkbox"/> SCENIC ARTISTS     | <input type="checkbox"/> SCENERY BOOKING CLERK  |
| <input type="checkbox"/> VISUAL EFFECTS     | <input type="checkbox"/> SUPERVISOR EALING      |
| <input type="checkbox"/> DRAPES             | <input type="checkbox"/> SCENERY STORES BRENT/D |
| <input type="checkbox"/> GRAPHICS           | <input type="checkbox"/> ESTIMATOR              |
| <input type="checkbox"/> ASST. PLASTICS     | <input type="checkbox"/> CONST. ORGANISER       |
| <input type="checkbox"/> ASST. PRODUCTIONS  | <input type="checkbox"/> ASST. WORKSHOP MAN.    |
| <input type="checkbox"/> ASST. ALLOCATIONS  | <input type="checkbox"/> SUPPLY MAN             |
| <input type="checkbox"/>                    | <input type="checkbox"/> O/CONTRACTOR           |
| <input type="checkbox"/>                    | <input type="checkbox"/> DESIGN MANAGER         |
| <input type="checkbox"/>                    | <input type="checkbox"/> CONTRACTS              |

DIRECTOR	CHRIS BARRY	ROOM
DESIGNER	IAN RAWNSLEY	EXT. 4838
DRAWN BY	LES MCCALLUM	EXT. 2571
ZERO	20 18 5. 1974	
PRODUCTION DATE	21.22.5. 74	

SCALE 1:50 METRIC  
STUDIO PLAN

# TC 3

PRODUCTION  
DOCTOR WHO EP 142

PROJECT NO 2344/7042/3

**WALL**  
**CONTROL ROOM**  
P.A.B. No. 1122

WALL 2

WALL

3

2

1

1

20  
25  
30

T









#### By Our Political Staff

Mr Heath last night accused the Government of an ambiguous attitude towards improving the status and opportunities of women. Mr Heath, speaking in London, said that in just over three and a half years the Conservative Government made more rapid progress with women's rights than at any previous time in British history.

"Now a question mark hangs over so many of the necessary changes that were being brought about. Where we were pressing forward they are hanging back", the Leader of the Opposition said.

"For example, what is to be the future of the tax credit scheme; the most imaginative scheme ever produced for the benefit of women and their families, particularly the less well off? Do they intend to go ahead with the equal opportunities commission—a far-reaching proposal for ending discrimination on grounds of sex in employment, education and training?"

"In changing outdated attitudes and correcting legal anomalies in the whole field of women's rights, as in so many other areas ours was a great reforming Administration. We must get back on to that road at the earliest opportunity."

Mr Eldon Griffiths, an Opposition spokesman on home affairs, yesterday suggested that Mr Benn, Secretary of State for Industry, seemed "almost deliberately calculated to prolong the uncertainty of thousands of firms threatened with state usurpation".

In a statement issued in London, Mr Griffiths observed that all who wished industry well could agree that there was a need to improve its structure, management and labour relations. The facts, as opposed to Mr Benn's flights of imagination, were that private enterprise extensively subsidized nationalized industries in Britain. Since 1945 the results of the main nationalized industries provided a lamentable record and no recommendation whatsoever for expanding public ownership.







O.B. SCHEDULE  
"DR. WHO" 4A  
'Robot

Producer	BARRY LETTS
Director	CHRISTOPHER BARRY
P.A.	PETER GRIMWADE
A.F.M.	DAVID TILLEY
Assistant	JOY SINCLAIR
Designer	IAN RAWNSLEY
Visual F/X	CLIFFORD CULLEY
Costume Supervisor	JIM ACHESON
Make-up Supervisor	JUDY CLAY
O.B. Lighting	JOHN MASON
O.B. Sound	VIC GODRICH
O.B. Vision Mixer	FRED LAW

O.B. on LOCATION:

SUNDAY, 28th APRIL to  
THURSDAY, 2nd MAY 1974

RECORDINGS

EPISODES 1 + 2  
EPISODES 3 + 4

21st and 22nd MAY 1974  
4th and 5th JUNE 1974

DISTRIBUTION

O.B. General Office	H. Serials D.Tel.
John Mason	Org. Serials D.Tel.
Vic Godrich	Frank Holland
Fred Law	Bert Davis
Jim Acheson	Scenemaster
Judy Clay	Hugh Tosh
Ian Rawnsley	Main Reception, TC
Clifford Culley	Programme Transport, Ken.Ave.
Head of Costume	Programme Transport, TC
Head of Make-up	Visual Pub. Org.
Costume Organiser,	Pam Dyer
Make-up Manager	Drama Press Office
Producer's Office	Tel. Editor, Radio Times
Production Office	Art Editor, Radio Times
Pauline Mansfield-Clark	Madeleine Kingsley
Bob Holmes	Prog. Ex., Birmingham
Mrs. Fraser	Sandra Sutton, Birmingham
Mrs. J. Sambles	Frank Patterson
Further Education (2)	Harry Henderson
Kingsbury Motors	Ted Stuart + Mrs. Trevy
Bapty + Co.	

- - - oOo - - -



GENERAL NOTES

LOCATION

All locations are on the Wood Norton Estate,  
Evesham, Worcs. (BBC Engineering Training Dept)

Phone: 0386-41112 or via BH PBX

CONTACT - SUE CARTRIGHT (Secretary to H.Henderson,  
Head of Eng. Training)

HOTELS

PARKVIEW (Production Unit and Base)

Phone: 0386-2639

NORTHWICK ARMS

Phone: 0386-6109

HOTEL BILLS + FARES

To be settled individually by artists and  
members of staff out of Allowance provided

TRAINS FROM LONDON

See attached Timetable

CATERING

There is a BBC Canteen at Wood Norton  
Coffee and Tea will be provided on location

MAKE-UP + WARDROBE  
CALLS

To be advised the night prior to filming

STAND-BY

In the event of completing the day's shots  
ahead of schedule, the first sequence for  
the following day will be attempted - unless  
otherwise indicated

TRANSPORT to EVESHAM

By BBC MINIBUS from TC MAIN RECEPTION on  
SUNDAY, 28th APRIL 1974 at 08.00 hours -  
FOR MAKE-UP AND COSTUME STAFF, and PAT GORMAN

FRED'S TAXIS

EVESHAM 6404

- - - - - oOo - - - - -



# TRAIN TIMETABLE

<u>WEEKDAYS</u>	<u>Depart Paddington</u>	<u>Arrive Evesham</u>
	08.05	10.28
	10.05	12.09
	12.35	14.37
	15.05	17.15
	17.15	19.17
	18.05	20.10
	18.15	20.10
	20.30	22.50
	21.15	23.35
	<u>Depart Evesham</u>	<u>Arrive Paddington</u>
	07.16	09.22
	08.03	10.03
	09.21	11.35
	12.10	14.31
	13.56	16.05
	16.33	18.50
	19.18	21.45
.		
<u>SUNDAYS</u>	<u>Depart Paddington</u>	<u>Arrive Evesham</u>
	10.40	13.03
	17.55	20.10
	20.05	22.20
	<u>Depart Evesham</u>	<u>Arrive Paddington</u>
	10.33	13.15
	16.58	19.25
	19.27	21.40
<u>2nd CLASS FARES</u>	Single £2.35	Return £4.50

## LOCATION INDEX (see Plan for details)

A	THINKTANK BARRIER	H	HOLE IN GROUND
B1	THINKTANK HOUSE	J	ROAD for BESSIE
B2	THINKTANK LABORATORY	K	FACTORY VAULT
C	ELECTRIC FENCE	L	ROBOT SKIRMISH AREA
D	FINALE AREA	M	APPROACH to BUNKER
E	HALL	N	GOVERNMENT ESTABLISHMENT
F	EMMETT's ELECTRONICS	P	WOODS ADJACENT BUNKER
G	KETTLEWELL'S YARD	Q	BUNKER

\* \* \* \* \*



SATURDAY, 27th APRIL

PRODUCTION TRAVEL

CHRISTOPHER BARRY  
PETER GRIMWADE  
DAVID TILLEY  
JOY SINCLAIR

SCENERY LORRY

Load MOVEMENT CONTROL 09.30 hrs  
Travel to Evesham

SCENE CREW

Travel to Evesham

ARTISTS' TRAVEL

TOM BAKER  
ELISABETH SLADEN  
NICHOLAS COURTNEY  
IAN MARTER  
PATRICIA MAYNARD  
ALEC LINSTEAD

N.B: Above Artists to travel to Evesham-  
required to rehearse on Location on  
SUNDAY, 28th April at 10.00 Hrs

HOTEL ACCOMMODATION  
FOR ABOVE ARTISTS

PARKVIEW HOTEL, Evesham

- - - - - oOo - - - - -



SUNDAY, 28th APRIL

LOCATIONS

A, B1, B2, G

LMCR

Travel to Wood Norton

REHEARSE/RECORD

14.00 - 19.30

ARTISTS

TOM BAKER	Dr. Who
ELISABETH SLADEN	Sarah
NICHOLAS COURTNEY	Brigadier
IAN MARTER	Harry
PATRICIA MAYNARD	Miss Winters
ALEC LINSTED	Jellicoe
PAT GORMAN	Guard
MICHAEL KILGARRIFF	Robot - REHEARSAL ONLY
JOHN LEVENE	Benton- STAND-BY

REHEARSAL

ON LOCATION at 10.00 Hours:  
SARAH JELlicoe MISS WINTERS  
HARRY BRIGADIER

SCHEDULE

Set up LOCATION A  
1/14  
1/28  
Move to LOCATION B1  
1/14  
2/17  
Move to LOCATION B2  
1/16  
1/29  
2/15  
CUT-IN of SARAH for 1/27  
2/21  
4/33  
2/2

ARTISTS TRAVEL

JOHN LEVENE	Evesham am
MICHAEL KILGARRIFF	
PAT GORMAN - by MINIBUS	at 08.00 hrs(see General Notes,pg.a)
EDWARD BURNHAM	Evesham pm
ELIZABETH CASSIDY	



SUNDAY, 28th April (cont)

COSTUME/MAKE-UP

MINIBUS to leave TC Main Reception  
at 08.00 hrs + travel to Evesham  
(with PAT GORMAN)

VEHICLES/PROPS

SARAH's CAR  
BESSIE  
RIFLE for Guard

DESIGN

SENTRY BOX  
DRESSING of HOUSE

VISUAL F/X

Not required

ARMOURER

Not required

SCENE CREW

Setting up LOCATION A at 09.30 hrs

- - - - - oOo - - - - -



MONDAY, 29th April

LOCATIONS

C, D1, D2, D3, E

REHEARSE/RECORD

09.30 - 19.30

ARTISTS

MICHAEL KILGARRIFF  
TOM BAKER  
NICHOLAS COURTNEY  
IAN MARTER  
JOHN LEVENE  
PATRICIA MAYNARD  
ALEC LINSTED  
EDWARD BURNHAM  
ELIZABETH CASSIDY

Robot  
Dr. Who  
Brigadier  
Harry  
Benton  
Miss Winters  
Jellicoe  
Kettlewell  
Sarah's Double

8 UNIT SOLDIERS N/S

SCHEDULE

Set up LOCATION C

1/9  
1/12  
1/15  
1/18

Move to LOCATION D1

4/37  
4/40

Move to LOCATION D2

4/35  
4/38  
4/42

Move to LOCATION D3

4/34  
4/39  
4/41  
4/42  
4/43

Move to LOCATION E

3/12

VEHICLES/PROPS

2 LANDROVERS  
HORSEBOX  
BESSIE  
CHERRY PICKER

Calls to be advised

DESIGN

GUN EMPLACEMENTS  
FENCE  
BARRIER at Hall  
FACTORY BARRIER



MONDAY, 29th April (cont)

VISUAL F/X

ELECTRIC FENCE  
DANDELION  
BULLETS on ROBOT  
BARRIER outside Hall  
BARBED WIRE etc

ARMOURER

MACHINE GUN EMPLACEMENTS  
SOLDIERS GUNS

ARTISTS' TRAVEL

ELISABETH SLADEN return to London  
PAT GORMAN (Guard) return to London

EXTRAS

EXTRAS to travel from B.H., Birmingham  
in Minibus  
CALL to be advised

- - - - - oOo - - - - -



TUESDAY, 30th April

LOCATIONS

F, G, H, J

REHEARSE/RECORD

09.30 - 19.30

ARTISTS

TOM BAKER  
NICHOLAS COURTNEY  
IAN MARTER  
JOHN LEVENE  
MICHAEL KILGARRIFF

Dr. Who  
Brigadier  
Harry  
Benton  
Robot

ELIZABETH CASSIDY

Sarah's Double

5 UNIT SOLDIERS N/S

SCHEDULE

Set up LOCATION F

1/21  
1/24  
1/18

Move to LOCATION G

1/27  
3/1A  
3/2

MOVE to LOCATION H

2/2

MOVE to LOCATION J

2/21  
4/33

VEHICLES/PROPS

BESSIE

DESIGN

KETTLEWELL'S YARD

VISUAL F/X

FOOTPRINTS  
KETTLEWELL'S DOOR  
BULLETS on ROBOT

7/.....continued



TUESDAY, 30th April (cont)

ARMOURER

SOLDIERS FIRING

SPECIAL REQUIREMENTS

HOLE in GROUND

SPECIAL FACILITIES

CHERRY PICKER  
HOLE in GROUND

ARTISTS' TRAVEL

PATRICIA MAYNARD  
and  
ALEC LINSTEAD return to London

EXTRAS

EXTRAS to travel from B.H., Birmingham  
in Minibus  
CALL to be advised

- - - - - oOo - - - - -



WEDNESDAY, 1st May

LOCATIONS

K1, K2, L, N

REHEARSE/RECORD

11.00 - 22.00

ARTISTS

TOM BAKER  
NICHOLAS COURTNEY  
JOHN LEVENE  
MICHAEL KILGARRIFF  
IAN MARTER

Dr. Who  
Brigadier  
Benton  
Robot

Harry - STAND-BY

GUARD (Vault) N/S  
SENTRY (Research C.) N/S  
14 UNIT SOLDIERS N/S

SCHEDULE

Set up LOCATION K

1/18  
1/19

Set up CAMERA 2 in K2 CELLAR

1/23

Move to LOCATION L

4/30  
4/31  
4/32  
4/34

Move to LOCATION M

3/18  
3/20  
3/22  
3/24  
3/26

SUPPER BREAK

MOVE to LOCATION N

1/2

9/.....continued



- 9 -

WEDNESDAY, 1st May (cont)

VEHICLES/PROPS

BESSIE  
3 LANDROVERS

DESIGN

'SICKBAY' DOORS  
VAULT DOOR  
BUSHES

VISUAL F/X

BRAKING CHAIN  
'SICKBAY' DOOR

ARMOURER

GUARD'S SUB-MACHINE GUN

SPECIAL FACILITIES

BOARDS to cover DITCH - LOCATION N

DOG

TO BE ON LOCATION at 18.00 hrs  
MRS. WICKETT - Harrington 258

ARTISTS' TRAVEL

ELISABETH SLADEN to Evesham by Hire Car  
after Studio  
ELIZABETH CASSIDY (Double) return to  
London

EXTRAS

EXTRAS to travel from B.H., Birmingham  
in Minibus  
CALL to be advised

SUNSET

20.50 Hours

- - - - - oOo - - - - -



THURSDAY, 2nd May

LOCATIONS

P, Q

REHEARSE/RECORD

09.00 - 19.00

ARTISTS

TOM BAKER  
NICHOLAS COURTNEY  
IAN MARTER  
JOHN LEVENE  
MICHAEL KILGARRIFF  
EDWARD BURNHAM  
ELISABETH SLADEN

Dr. Who  
Brigadier  
Harry  
Benton  
Robot  
Kettlewell  
Sarah

8 UNIT SOLDIERS (N/S)

SCHEDULE

Set up LOCATION P

4/7  
4/9  
4/15  
4/17  
4/19  
4/22  
4/26  
4/27  
4/29A

Move to LOCATION Q

3/27  
3/26  
3/29  
4/10  
4/26  
4/28  
4/11 - Query 4/2, 4/4

PROPS/VEHICLES

3 LANDROVERS  
BESSIE  
SONIC SCREWDRIVER

DESIGN

GUN EMPLACEMENTS  
BUNKER

11/.....continued



THURSDAY, 2nd May (cont)

VISUAL F/X

BULLETS on ROBOT  
EXPLOSIONS - Mines etc  
BUNKER DOOR

ARMOURER

MACHINE GUNS

EXTRAS TRAVEL

EXTRAS to travel from B.H., Birmingham  
in Minibus  
CALL to be advised

- - - - - oOo - - - - -



FRIDAY, 3rd May

ARTISTS' TRAVEL

TOM BAKER  
ELISABETH SLADEN  
NICHOLAS COURTNEY  
IAN MARTER  
JOHN LEVENE  
MICHAEL KILGARRIFF  
EDWARD BURNHAM  
All return to London

PRODUCTION TRAVEL

CHRISTOPHER BARRY  
PETER GRIMWADE  
DAVID TILLEY  
JOY SINCLAIR  
All return to London

- - - - - oOo - - - - -





PROJECT NO. 02344/7042

O.B. SCRIPT  
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by

TERRANCE DICKS

EPISODE ONE

2. EXT. GOVERNMENT ESTABLISHMENT. (O.B) NIGHT.

LOCATION N1 (see map)

- 1) 1 (P)  
High Wide Shot  
(Handheld - subjective)

① 'Min of Defence' Sign

② Fence

③ Flg Bushes

(SUBJECTIVE CAMERA -  
SEQUENCE IS SEEN ON  
THROUGH THE EYES OF  
THE ROBOT. ITS A  
MASSIVE SEVEN-FOOT HIGH  
METAL FIGURE. A  
SPECIAL OPTICAL EFFECT  
INDICATES WHEN WE ARE  
LOOKING THROUGH THE  
ROBOT'S EYES. WE CAN  
ALSO HEAR AN ELECTRONIC  
HEARTBEAT.

CAMERA MOVES THROUGH  
CONCEALING BUSHES TOWARDS  
A HEAVY GATE. ON IT  
A SIGN READS:

'MINISTRY OF DEFENCE.  
WEAPONRY RESEARCH CENTRE.  
NO ADMITTANCE WITHOUT  
PASS.  
GUARD DOGS PATROLLING'.

(2 next)



(ON 1)

A UNIT SENTRY IS ON  
GUARD.

CAMERA MOVES OUT OF  
THE BUSHES AND ADVANCES  
TOWARDS HIM. WE  
SEE HIM HORRIFIED AND  
AMAZED REACTION. AS  
CAMERA MOVES NEARER  
HE RAISES HIS GUN TO  
FIRE BUT THE GUN IS  
WRENCHED FROM HIS  
GRASP AND HE IS STRUCK  
DOWN.

CAMERA MOVES IN ON THE  
GATE. TWO METAL HANDS  
COME INTO SHOT AND  
SNAP THE CHAINS HOLDING  
THE GATE CLOSED. THE  
GATE IS PUSHED OPEN,  
AND THE CAMERA MOVES ON  
THROUGH. /

2) 2  
MS SENTRY + Shattered Chains.

HOLD FOR A MOMENT ON  
THE SHATTERED CHAINS  
AND THE FELLE SENTRY.

BREAK - TO  
REPOS 1

3) 1 (P) LOCATION X2  
A/b - High Wide Shot  
(Handheld - subjective)  
RESUME SUBJECTIVE CAMERA  
- WE ARE MOVING ALONG  
A PATH. A GUARD DOG  
DASHES UP BARKING  
FURIOUSLY. THEN  
REACTING TO WHAT IT SEES,  
IT BACKS AWAY FROM  
CAMERA GROWLING, AND THEN  
MAKES OFF, HOWLING  
DISMALLY.

WE CLOSE IN ON THE DOOR.  
A BLOW FROM A METAL FIST  
SMASHES IT OPEN.

CAMERA MOVES THROUGH:)

---

END of SC. 2

9. EXT. FENCE. DAY. (O.B.)

LOCATION C

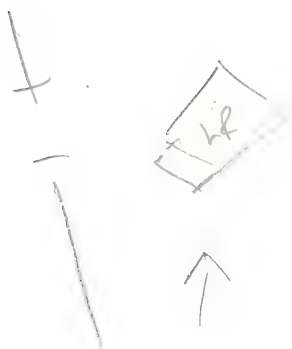
4) 1 (P)  
High Wide Shot  
(Handheld - subjective)

(ROBOT'S P.O.V.  
SUBJECTIVE CAMERA.  
WE ARE APPROACHING  
A HEAVY ELECTRICAL  
FENCE BORDERING A  
SMALL COMPOUND OF  
BUILDINGS.

TWO METAL HANDS COME  
INTO SHOT AND GRASP  
THE STRANDS OF WIRE.  
THERE IS A CRACKLE OF  
ELECTRICITY AND SPARKS  
FLASH ROUND THE HANDS.

OBVIOUSLY UNAFFECTED,  
THE HANDS SNAP FIRST  
ONE, THEN ANOTHER  
STRAND OF THE HEAVY  
WIRE IN TWO, WITH  
EFFORTLESS EASE)





12. EXT. FENCE. (OB) DAY.

LOCATION C (Gentle)

5) 1  
3sh from within  
DR/BRIGADIER/HARRY

(THE BRIGADIER IS  
INDICATING THE  
BROKEN FENCE. HARRY  
LOOKS ON.)

① Dindrover

② MAG Grass (DR)

③ FX Flower

④ Gap in Wire

BRIGADIER: Millions of volts  
running through the wretched  
thing and for all the use ...  
Doctor? (cont...)

(THE DOCTOR IS  
SITTING CROSS  
LEGGED ON THE  
GRASS, STARING  
IN ABSORPTION AT  
SOMETHING ON THE  
GROUND IN FRONT OF  
HIM)

(2. next)

(ON 1)

BRIGADIER: (cont) Doctor, will you please pay attention.

DOCTOR WHO: Oh but I am. I assure you. Look.

(THEY STROLL TOWARDS DR.WHO)

(HE PICKS THE SOMETHING CAREFULLY FROM THE GROUND AND EXTENDS IT ON THE PALM OF HIS HAND TOWARDS THE BRIGADIER.

CUT TO A CLOSE UP OF THE DOCTOR'S HAND. ON IT IS A DAISY, SQUASHED

ABSOLUTELY FLAT, LIKE A PRESSED FLOWER IN A BOOK)

BREAK -  
to reposs 1

6) 2  
CU HAND

7) 1  
Low 2sh BRIGADIER/DR  
(HARRY bg L)

BRIGADIER: Doctor, I have every respect for your concern for the ecology, but one squashed daisy ...

8) 2  
CU HAND

DOCTOR WHO: Not just squashed. Flattened. Almost pulverised./

FX - FLOWER

(HE BLOWS ON THE DAISY AND IT FLIES INTO POWDER)

Pan to CU DR

9) 1  
MS HARRY

Now, how did it get like that?

Pan him to 3sh

HARRY: (IMPATIENTLY) I suppose it was stepped on. (Rise)

DOCTOR WHO: Exactly. And according to my estimation of the resistance to pressure of vegetable fibre - it was stepped on by something that weighed a quarter of a ton.



EJE

(ON 1)

- 27 -

(THE BRIGADIER AND  
HARRY REACT, AND  
THE DOCTOR LEAPS UP AND  
GOES THROUGH THE GAP  
IN THE WIRE. HARRY  
AND THE BRIGADIER  
SCRABLE HURRIEDLY  
AFTER HIM)

---

END of SC. 12

- 27 -

14. EXT. THINKTANK. (OB) DAY.LOCATION A

- 10) 2  
Int. Car - Sarah's p.o.v.  
 driving up to Barrier

ON to SHOT 12

(THE THINKTANK  
 IS A BIG, SECLUDED  
 COUNTRY HOUSE TAKEN  
 OVER BY A WEALTHY  
 FOUNDATION AND  
 CONVERTED TO  
 SCIENTIFIC RESEARCH.

LOCATION B1

JELlicOE, A FUSSY  
 ELEGANT MAN IN HIS  
 THIRTIES IS STANDING  
 BY THE FRONT ENTRANCE.  
 HE WEARS ELABORATE,  
 ULTRA-TRENDY CLOTHES.

BESIDE HIM IS  
 MISS WINTERS. ABOUT  
 THE SAME AGE AS  
 JELlicOE, SHE IS  
 DRESSED FASHIONABLY  
 BUT SIMPLY, AND  
 MIGHT BE A VERY  
 SUPERIOR EXECUTIVE  
 SECRETARY. HER MANNER,  
 IN CONTRAST TO  
 THAT OF JELlicOE,  
 IS UTTERLY CALM  
 AND RELAXED, PLEASANT  
 BUT A LITTLE COOL)

- 11) 1  
CU JELlicOE  
 Pan him to 2sh  
 JELlicOE/WINTERS

JELlicOE: That journalist girl  
 is arriving. The one with the  
 Unit pass. (cont...)

ON to SHOT 13 →

LOCATION A

- 12) 1  
VLS BARRIER  
 (Their p.o.v.)

(A CAR HAS DRAWN  
 UP AT THE GATE.  
 THE DRIVER, SARAH  
 IS SHOWING AN  
 ARMED SECURITY  
 GUARD HER PASS AT A  
 NOD FROM THE GUARD,  
 WHO POINTS TOWARDS JELlicOE  
 & WINTERS ON STEPS - SARAH  
 DRIVES THROUGH)

BREAK HERE

Back to Shot 11



(Continued from Shot 11)

LOCATION B1

13) 1  
M 2sh JELlicoe/WINTERS  
Tracking shot

(CUT BACK TO JELlicoe  
AND MISS WINTERS)

JELlicoe: (cont) It's something  
of a nuisance - at the present  
moment in time ....

(THERE IS TENSION  
BENEATH HIS WORDS)

WINTERS: We shall treat Miss  
Smith exactly like any other visitor.

14) 2  
MS SARAH

JELlicoe: I suppose so, I  
suppose so ... /

Pan her to 3sh  
JELlicoe/WINTERS/SARAH

(SARAH COMES UP  
TO THEM, A LITTLE  
HESITANTLY.  
SHE ADDRESSES HER-  
SELF TO JELlicoe)

SARAH: It's very good of you to  
allow this visit, Director.

(JELlicoe LOOKS  
EMBARASSED.

MISS WINTERS  
MOVES TOWARDS  
SARAH)

WINTERS: I hadn't expected male  
chauvinist attitudes from you,  
Miss Smith.

15) 1  
M 2sh JELlicoe/WINTERS

SARAH: I'm sorry? /

EJE

- 30 -

(ON 1)

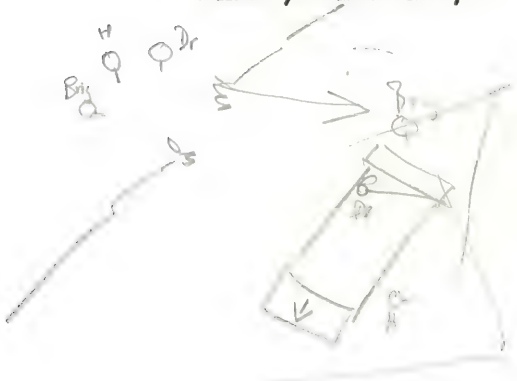
WINTERS: I'm the Director.  
Hilda Winters. This is Arnold  
Jellicoe, my assistant.

END of SC. 14

- (1) Landrover - Tail board Down
- (2) Rt - on front Seat (Storno)
- (3) Rt - Hand Set Fixed

15. EXT. FENCE. (OB) DAY.  
LOCATION C

16) 2  
3sh  
HARRY/BRIGADIER/DR's FEET



(THE BRIGADIER AND  
HARRY ARE STANDING  
BY THE UNIT LANDROVER.  
THE DOCTOR IS STRETCHED  
OUT IN THE BACK OF  
THE LANDROVER, HIS  
FEET POKING OVER  
THE SIDE.

HE HAS A GENERAL  
TENDENCY TO ADOPT  
GAWKY, SPRAWLING  
ATTITUDES)

BRIGADIER: So what are we looking  
for?

DOCTOR WHO: Something that brushes  
aside chains and electric  
fences like cobwebs. Something  
intelligent, that selects  
only what it needs, and leaves  
the rest. Something that kills  
a man as casually as it crushes  
a daisy.

17) 1  
CU DR

BRIGADIER: What sort of a something?  
Is it a human./

(2 next)

- 30 -



(ON 1)

(THE DOCTOR, CONSIDERS  
AND THEN SHAKES HIS  
HEAD)

DOCTOR WHO: I doubt it, Brigadier.  
More than human, perhaps.

BRIGADIER: Well, whatever it is,  
how do we find it?

18) 2 DOCTOR WHO: By locking the next  
stable door in good time. /  
3sh a/b  
(HARRY/BRIG/DR'S FEET)

BRIGADIER: What?

DOCTOR WHO: It - whatever It may  
be - has stolen the plans for  
the new disintegrator gun. It  
has also in it's possession the  
necessary control circuitry.

19) 1 HARRY: You think it wants to  
CU DR build the gun? /

DOCTOR WHO: Why else steal the  
plans and the circuitry?  
Assuming I'm right - and I  
invariably am - what is the  
20) 2 third vital ingredient. /  
CU BRIGADIER

(FOR A MOMENT THE  
BRIGADIER LOOKS BAFFLED, /  
21) 1 DOCTOR LOOKS HURT, THEN  
CU DR BRIGADIER GETS IT) /  
22) 2  
CU BRIGADIER

BRIGADIER: The focussing generator! /  
23) 1  
CU DR

(THE DOCTOR NODS  
APPROVINGLY, LIKE  
A MASTER WHO HAS AT  
LAST GOT A DIMMISH  
PUPIL TO UNDERSTAND  
A SIMPLE THEOREM)

(2 next)

EJE

- 32 -

(ON 1)

24) 2

MS BRIGADIER

DOCTOR WHO: Exactly Brigadier.

Pan him to Landrover

(THE BRIGADIER SNATCHES  
HIS RT)

BRIGADIER: Greyhound leader to  
trap one. Red priority.

1 repes to  
L of 2

(BENTONS VOICE COMES  
THROUGH ON THE RT)

STORNO

BENTON: (V.O.) Trap one, we  
read you Greyhound leader.

*Red Priority  
Funnell's*

Tighten to CU BRIGADIER

BRIGADIER: (?) Electronics, Benton.  
Smallish factory in Essex. Full  
security seal, every available  
man. Air cover as well. I'll  
meet you there in (LOOKING AT  
WATCH) *One hour, and*  
by then I want that place better  
guarded than Fort Knox.  
Greyhound out. /

25) 1

LS LANDROVER

(THE LANDROVER IS  
ALREADY MOVING. THE  
BRIGADIER HAS TO  
JUMP TO SCRAMBLE IN AS  
IT WHIZZES OFF, THE  
DOCTOR DRIVING)

---

END of SC. 15

- 32 -



EJE

- 34 -

(ON 1)

WINTERS: Well, yes. But I'm  
not sure you should know about  
that.

SARAH: Sorry, talking out of  
turn.

Pan SARAH to Door  
Others follow

(EMBARRASSED SHE  
LOOKS ROUND FOR A  
DIVERSION.  
THEY'RE JUST PASSING  
A LONG, LOW LYING  
BUILDING)

What's in here?

(SHE POPS THROUGH  
THE DOOR, BEFORE  
THEY CAN STOP HER)

---

END of SC. 16

- 34 -

16. EXT. THINKTANK. (OB) DAY.  
LOCATION B2 (End of Lawn)

- 26) 1  
3sh SARAH/JELlicOE/WINTERS (SARAH, MISS WINTERS  
 Tracking back AND JELlicOE STROLLING  
 THROUGH THE GROUNDS.  
 THEY ARE SOMEWHERE IN  
 THE REAR OF THE BUILDING)

JELlicOE: As you see - we do  
 mostly what's called 'Frontiers  
 of Science research here.'

WINTERS: As soon as our work  
 reaches the practical stage, it's  
 handed over to someone. Someone  
 with more resources and a bigger  
 budget.

JELlicOE: Usually the Government!

(THIS IS A WELL  
 REHEARSED DOUBLE  
 ACT)/

- 27) 2  
CU SARAH

SARAH: Like the new Disintegrater  
 gun. You pioneered the research  
 on that, didn't you?

- 28) 1  
M 3sh

(REACTION FROM  
 JELlicOE AND  
 WINTERS)



- ① - Benton's - Gun.
- ② - Guns for Troops.
- ③ - Machine Gun Emplacements - ~~Shed~~ <sup>Soldiers</sup> Keys.

18. EXT. FACTORY. (O.B.). DAY.

LOCATION C - (Guns)

29) 1  
LS BENTON + Barbed Wire

(A SIMPLE FACTORY  
COMPOUND (IF  
POSSIBLE SOME PREVIOUS  
LOCATION DOUBLED).

30) 2  
LS TROOPS between Sheds

**BREAK**

LOCATION F (Bredin)

31) 1  
LS GUN Emplacement by  
Bredin House Steps

(A MONTAGE SHOWING UNIT  
TROOPS SETTING UP  
OBSERVATION POSTS,  
HIDDEN MACHINE GUN  
EMPLACEMENTS, MEN  
WITH RIFLES AND  
STENGUNS IN COVER -  
ENOUGH TO GIVE  
THE IMPRESSION  
THAT A HIDDEN RING  
OF ARMED MEN IS  
SURROUNDING THE  
FACTORY.

32) 2  
MLS GUN on Roof

33) 1 →

STOCK SHOT.  
CUT TO A  
HELICOPTER  
PATROLLING OVER HEAD.

OVER ALL THIS THE  
BRIGADIERS VOICE)

BRIGADIER: (V.O.) I tell you Doctor  
I've got the whole place covered.  
Armed patrols have every inch of the  
perimeter under observation. Helicopter  
patrols overhead. Inside that  
factory is a vault. Not a safe,  
Doctor, a vault. There's a sentry  
outside it.

(AS THE BRIGADIER  
SPEAKS THE  
PICTURE CHANGES)

---

END of SC. 18

19. DOOR OUTSIDE FACTORY VAULT. O.B. DAY.  
LOCATION K1 (LAWN)

(CLOSE SHOT OF A  
SENTRY GUARDING  
A MASSIVE DOOR)

RECORD  
TO DUB ←

34) 1

MLS SENTRY-POST on Vault  
seen thru' Wire

BRIGADIER: (V.O.) Inside the vault ...

---

END of SC. 19

- ① Factory Gate  
② Landrover

35) 1  
LS LANDROVER

21. EXT. FACTORY. O.B. DAY.  
LOCATION F (Bedon Hill)

BRIGADIER: (V.O.) Believe me Doctor,  
the place is impregnable.

(END THE SEQUENCE OF  
SHOTS TO SHOW THE  
LANDROVER PARKED  
IN THE COVER OF SOME  
TREES NEAR THE  
FACTORY GATE.

THE BRIGADIER, THE  
DOCTOR AND HARRY  
ARE IN FRONT. /

36) 2  
M 3sh in Cab  
BRIGADIER/DR/HARRY

DOCTOR WHO: Never cared for the word  
impregnable. Sounds too much like  
'unsinkable'.

HARRY: What's wrong with 'unsinkable'?

DOCTOR WHO: Always reminds me of  
your 'Titanic'.

(1 next)



(ON 2)

HARRY: What?

DOCTOR WHO: Glug, glug, glug!

(HE MAKES A SINKING  
GESTURE.

37) 1 THE BRIGADIER SNORTS. /  
MLS BENTON BENTON COMES UP TO  
Pan him to BRIGADIER THE LANDROVER AND  
SALURES)

BENTON: All patrols posted sir.

BRIGADIER: Everything secure?

38) 2 BENTON: The lads are so close to each  
M 3sh BRIGADIER/DOCTOR/ other they're standing on each others  
HARRY + BENTON toes, sir./

BRIGADIER: You see, Doctor! Not  
even a rat could get through that  
cordon. Protected from every side,  
and from above.

DOCTOR WHO: (THOUGHTFULLY) That still  
leaves one direction.

(THE BRIGADIER LOOKS  
PUZZLED.

THE DOCTOR POINTS  
DOWNWARDS)

---

END of SC. 21

23. EXT. FACTORY VAULT. O.B. DAY.

LOCATION K1 (Cellar)

39) 1  
Low MLS SENTRY

(THE SENTRY OUTSIDE  
THE DOOR REACTS  
TO THE SOUNDS OF  
CRASHING MASONRY -  
THE ROBOT IS  
ENLARGING THE HOLE.

Pan him to Doors

THE SENTRY UNBARS  
THE DOOR AND FLINGS  
IT OPEN. HE  
REACTS IN HORROR.

40) 2 (P)  
MS GUARD  
seen fm inside Bunker

LOCATION K2 /

(CUT TO SUBJECTIVE  
CAMERA, ROBOT'S P.O.V.  
THE HORRIFIED SENTRY  
STARES AT THE ROBOT,  
LEVELS HIS STEN  
GUN AND BLAZES AWAY)

Widen to LS

---

END of SC. 23

24. EXT. FACTORY. O.B. DAY.

LOCATION F

41) 2  
GROUP

Pan them to Factory

(DOCTOR WHO AND CO.  
REACT TO THE SOUND  
OF SHOTS.  
THERE IS A CHOKING  
SCREAM AND THE  
SHOOTING STOPS  
ABRUPTLY.

THE BRIGADIER,  
BENTON HARRY  
AND DOCTOR WHO  
SPRINT FOR THE  
FACTORY)

DUBBED  
SHOTS.  
(Wild Tach)

---

END of SC. 24



27. EXT. KETTLEWELL'S HOUSE. O.B. DAY.

LOCATION G (Gate)

42) 1  
MLS SARAH /DOUBLE/

(SARAH GETS BACK  
INTO THE CAR, SITS  
FOR A MOMENT  
BEHIND THE WHEEL.)

LOCATION A (Gate)

43) 2  
CU HANDBAG

Pan up to CU SARAH

(CUT TO SARAH'S BAG  
ON THE SEAT BESIDE  
HER. WE SEE HER  
HAND FISH OUT A  
PASS. CLOSE IN

BREAK

(1 next)

(ON 2)

- 45 -

ON PASS. IT  
READS 'INSTITUTE FOR  
ADVANCED SCIENTIFIC  
RESEARCH. ONE DAY  
VISITOR'S PASS.  
VALID UNTIL 4pm'  
SARAH LOOKS AT HER  
WATCH. SHE STILL  
HAS ENOUGH TIME.)

BREAK

-----  
LOCATION G

44) 1  
MLS CAR drives off

(CUT TO A LONGSHOT  
OF THE CAR AS SARAH  
DRIVES AWAY.)

-----  
END of SC. 27

28. EXT. THINK TANK. O.B. DAY.

LOCATION A

45) 1  
MCU GUARD  
Pan him to SARAH

(SARAH'S CAR  
PARKED AT THE  
CHECKPOINT.)

46) 2  
CU SARAH

CU SARAH IN THE  
CAR. SHE IS LOOKING  
UP APPEALINGLY)

SARAH: You see I left my notebook  
in one of the empty labs. I know  
exactly where it is, I can see myself  
putting it down. So if I could pop  
in and get it, I needn't let your  
Director know what an idiot I've been.  
Please - my pass is still valid for  
(LOOKING AT HER WATCH) nearly ten  
minutes./

47) 1  
2sh GUARD/SARAH

GUARD: I'll check for you.

(HE TURNS AND GOES  
TO A PHONE.  
SARAH SLIPS OUT OF  
THE CAR AND RUNS  
TOWARDS THINKTANK.)

-----  
BREAK  
to repos 1

48) 1  
Low narrow angle SENTRY  
Zoom out to see SARAH  
climbing Balustrade

-----  
END of SC. 28

- 45 -

29. EXT. THINKTANK. O.B. DAY.  
LOCATION B2 (Far end of Lawn)

49) 1  
MS SARAH over Wall  
She runs to Shed, to  
Tree fg, to Building

(SARAH CREEPS ALONG.  
ALL IS SILENT.  
SPOOKY AND DESERTED.)

50) 2  
MCU SARAH

SHE COMES TO THE  
DOOR TO KETTLEWELLS  
LABORATORY AND ENTERS  
CAUTIOUSLY)

---

END of SC. 29



PROJECT NO. 02344/7943

O.B. SCRIPT  
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by  
TERRANCE DICKS

EPISODE TWO

2. EXT. COUNTRYSIDE. DAY. (O.B)  
LOCATION H (Hole)

51) 1  
MS HOLE  
Widen to incl GROUP

(DOCTOR WHO, BRIGADIER,  
HARRY AND SERGEANT  
BENTON ARE LOOKING AT  
A HOLE ABOUT SIX FEET  
IN DIAMETER, DUG INTO  
THE SIDE OF THE HILL)

BENTON: We think this is the other  
end of it, sir. Only ...

BRIGADIER: Well?

BENTON: It's not a proper tunnel, sir.  
No props or anything, just the earth  
shoved aside. Whoever went through  
it wouldn't be able to breathe. /

52) 2  
CU DOCTOR

DOCTOR WHO: Whoever went through it,  
didn't need to breathe. /

53) 1  
GROUP a/b

BENTON: And we found these.

Pan + tighten to  
CU FOOTPRINT

(WE CLOSE IN ON A ROW  
OF ROBOT FOOTPRINTS,  
LEADING AWAY FROM  
THE HOLE)

---

END of SC. 2

PM

15. EXT. THINKTANK WORKSHOP. (O.B.) DAY.  
LOCATION B2

54) 1  
3sh  
BRIGADIER/WINTERS/DR

(THE DOCTOR AND  
BRIGADIER ARE  
COMING ALONG THE  
PATH THAT LEADS  
TO KETTLEWELL'S  
WORKSHOP.  
MISS WINTER IS  
ESCORTING THEM)

Track laid  
30' long.

DOCTOR WHO: I can't thank you  
enough for the tour. It really has  
been most amusing.

WINTERS: I suppose it all seems very  
elementary to a scientist of your  
standing Doctor ...

DOCTOR WHO: Yes it does rather. Still,  
never mind. Got to start somewhere,  
eh?

S4A MGS Dr Who

(SHE ISN'T PLEASED.  
BY NOW THEY ARE NEAR  
KETTLEWELL'S WORKSHOP)

Now here's something I'm really  
looking forward to though - Professor  
Kettlewell's Robot. In here, isn't  
it?

55) 2  
MCU WINTERS

(THE DOCTOR DIVES  
INTO THE LABORATORY/  
AND THE REST HAVE  
TO FOLLOW)

56) 1  
3sh a/b  
(BRIG/WINTERS/DR)

(*Handwritten: (The Doctor dives into the laboratory)*)

END of SC. 15



17. EXT. THINKTANK WORKSHOP. O.B. DAY.  
LOCATION B1

57) 1  
Tracking M 2sh  
WINTERS/JELlicOE

JELlicOE: Did they believe you?

MISS WINTERS: Of course not. But  
it doesn't matter. By the time  
they can act it'll be too late.

JELlicOE: Someone from the Ministry  
of Health has turned up. Apparently  
under some obscure regulation they've  
just remembered, we have to have a  
complete check-up on the medical  
records of our staff.

MISS WINTERS: What an odd co-incidence -  
at a time like this.

(A BOWLER-HATTED, UMBRELLA'D  
TYPE IS WAITING - PEERING  
INTO A WINDOW)

Pan + tighten  
to MCU HARRY

JELlicOE: Director, this is Doctor  
Sullivan - from the Ministry.

(THE MAN AT THE WINDOW TURNS  
ROUND AND WE SEE THAT IT IS  
HARRY)

---

END of SC. 17

21. EXT. Road. O.B.  
LOCATION J

58) 1  
LS BESSIE driving (DOCTOR WHO, DRIVING  
R - L ALONG IN BESSIE)

---

END of SC. 21

PROJECT NO. 02344/7044

O.B. SCRIPT  
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by

TERRANCE DICKS

EPISODE THREE



1A. EXT. KETTLEWELL'S LAB. (OB)  
LOCATION G

59) 1  
MLS SARAH's CAR (SARAH (DOUBLE)  
Pan HER to Building DRIVES UP AND PARKS)

(2 next)

DM

- 5 -

(ON 1)

60) 2  
MCU HOLE  
SARAH peers in  
Pan her L to Door

SARAH SEES  
THE DOCTOR'S CAR,  
THE HOLE ON THE  
DOOR MADE BY THE  
ROBOT (FROM THE  
INSIDE) AND HEARS  
CRASHING FROM THE  
INSIDE OF THE  
WAREHOUSE. SHE  
RUNS TO THE DOOR  
AND STRUGGLES TO  
OPEN IT)

---

END of SC. 1A

- 5 -

2. EXT. KETTLEWELL'S LAB. DAY. (O.B.)LOCATION G (Yard)

- 61) 1  
High LS YARD  
(On Tower) (MORE SOLDIERS ARE  
WAITING OUTSIDE.  
THEY OPEN FIRE.  
THE ROBOT PICKS  
UP AN ENORMOUS  
CRATE AND HURLS  
IT AT THEM. /
- 62) 2  
MS SOLDIERS THE SOLDIERS ARE  
SCATTERED OR  
CRUSHED. / THE ROBOT
- 63) 1  
MLS ROBOT strides off MAKES OFF)

---

END of SC. 2



12. EXT. SRS. H.Q. FRONT AREA. DAY. (O.B.)  
LOCATION E

64) 1  
LS HALL DOORS  
Track into Horsebox  
with THEM - SOLDIERS bg

(KETTLEWELL AND MISS  
WINTERS, SHIELDED  
BY THE ROBOT, COME  
OUT WITH SARAH AS  
THEIR PRISONER AND  
RETREAT TOWARDS A  
WAITING HORSEBOX.

65) 2  
MLS DRIVING CAB  
THEY get in

(1 next)

DF

(ON 2)

- 66) 1  
LS HORSEBOX DOORS  
slammed shut
- 67) 2  
MLS HORSEBOX drives off
- SOLDIERS run into fg,  
firing
- 68) 2  
Low LS thru' Barricade
- THE UNIT SOLDIERS  
ARE FIRING AT  
THE ROBOT, WHICH  
IGNORES THE  
BULLETS, AND  
SMASHES DOWN  
ANY SOLDIER WHO  
COMES WITHIN  
REACH.
- MISS WINTERS GETS  
INTO THE FRONT  
OF THE HORSEBOX  
AND REVS IT UP.  
KETTLEWELL,  
FOLLOWED BY  
SARAH, AND THE  
ROBOT GETS IN  
THE BACK. THE  
REAR DOORS ARE  
SLAMMED AND THE  
HORSEBOX ROARS  
AWAY.....
- ....CRASHING THRU'  
A UNIT BARRICADE.)

BREAK  
to repos  
Cameras

---

END of SC. 12

18. EXT. BUNKER. DAY. (O.B.)  
LOCATION M

69) 1  
Low LS Bunker Area  
VEHICLES arrive  
(incl. Bessie)

(BUNKER AREA - WITH A  
HEAVILY FORTIFIED MAIN  
DOOR



(ON 1)

BRIGADIER'S ARMY ARRIVES  
IN A SMALL CONVOY OF  
LANDROVERS.

THE BRIGADIER, THE DOCTOR,  
SERGEANT BENTON ARE IN  
THE FIRST ONE. )

70) 2  
M 3sh  
BENTON/BRIGADIER/DR

BRIGADIER: This is the place -  
an atomic shelter designed and built  
by the Thinktank people back in the  
Cold War days.

DOCTOR WHO: So if their bluff is  
called - they'll stay down there  
safe and sound, and emerge to rule  
the survivors - is any.

BENTON: You really think they're in  
there! Sir?

71) 1  
LS AREA

BRIGADIER: We'll soon find out... /

(EVERYONE STARTS GETTING  
DOWN FROM THE VEHICLES)

---

END of SC. 18

BREAK HERE - to REPOS 2

INSERT FOR SC. 19 - MONITOR IN STUDIO  
LOCATION 9

72) 2 (P)  
BRIGADIER etc getting  
out + starting up Hill

JELlicoe, MISS WINTERS  
KETTLEWELL ARE  
WATCHING THE MONITOR  
SCREEN.

ON THE SCREEN THE  
BRIGADIER AND BENTON  
AND SOME UNIT TROOPS  
CAN BE SEEN  
APPROACHING THE MAIN  
DOOR.

---

END of INSERT FOR SC. 19 MONITOR

BREAK HERE - to REPOS

20. EXT. BUNKER. DAY. (O.B.)LOCATION M

- |     |                            |  |
|-----|----------------------------|--|
| 73) | <u>1</u><br>LS BUNKER AREA | (THE BRIGADIER AND<br>HIS MEN START MOVING<br>TOWARDS THE DOORS.)  |
| 74) | <u>2</u><br>MS DR          | THE DOCTOR IS LOOKING<br>AROUND KEENLY./   |
| 75) | <u>1</u><br>MS BUNKER      | SUDDENLY HE CATCHES A<br>FLASH OF METALLIC<br>MOVEMENT FROM A HIGH<br>POINT COMMANDING<br>THE DOORWAY. / |
| 76) | <u>2</u><br>MS DR          | HE STANDS UP, CUPS<br>HIS HANDS AND YELLS)   |
| 77) | <u>1</u><br>LS AREA        | DOCTOR WHO: Brigadier - down all<br>of you. Get down. /  |

(2 next)

(ON 1)

(AS HE YELLS,  
A CHATTER OF  
MACHINE GUN FIRE  
BREAKS OUT, AND A  
MURDEROUS CROSSFIRE  
SWEEPS THE AREA IN  
FRONT OF THE DOORS.

THANKS TO THE DOCTOR'S  
WARNING THE BRIGADIER  
AND HIS MEN ARE ABLE  
TO DROP AND WRIGGLE  
BACK OUT OF DANGER. /

78) 2  
GROUP BRIGADIER/DR/BENTON

THE BRIGADIER AND  
BENTON COME BACK TO  
THE LANDROVER)

BRIGADIER: Well of all the cheek!  
They've got troops here!

DOCTOR WHO: I don't think so,  
Brigadier. Automated machine gun  
nests, I fancy. Probably  
activated by body heat as you get  
within range.

(THERE IS A CRACKLE <sup>Landrover</sup>  
FROM ~~BENTON'S RT.~~ HE  
FIDDLES WITH IT)

BENTON: Someone's trying to get  
through on our frequency sir.

PAUSE and on to SC. 22



K.W.

- 40 -

(as 20)

79) 2  
3sh a/b  
(BRIG/DR/BENTON)

22. EXT. BUNKER. DAY. (O.B.)  
LOCATION M (~~Road~~ ~~Under~~ ~~Bunker~~)  
(THE BRIGADIER REACTS  
TO THIS THREAT. HE  
GLANCES AT THE DOCTOR,  
THEN STEELS HIMSELF)

- 40 -

K.W.

- 41 -

(ON 2)

BRIGADIER: That will not deter  
me from my duty. I repeat,  
surrender or we shall attack.

---

PAUSE and on to SC. 24

---

- 41 -

80) 2 (as 22)

M 3sh a/b  
(BRIG/DR/BENTON)

24. EXT. BUNKER DAY, WOODED AREA. OB.  
LOCATION M (Road)

(THE BRIGADIER  
IS FURIOUS)

BRIGADIER: Mr. Benton...Take a party  
with grenades. Find those machine  
gun nests and knock them out.

BENTON: Sir!

(HE MOVES AWAY)

BRIGADIER: I'll show that  
wretched woman.

---

END of SC. 24

AB

① Explosions  
② Some Screws

Minors

26. EXT. BUNKER DAY. (CB)

LOCATION M

- 81) 1  
MCU PILL BOX + Guns F/P. (A SERIES OF  
EXPLOSIONS COME  
82) 2  
MCU BUNKER FROM THE POINTS  
----- WHERE WE HAVE ----- BREAK  
83) 2  
MCU 2nd PILL BOX F/P Guns. ESTABLISHED THE  
----- MACHINE-GUNS. ----- BREAK  
84) 2  
MS BENTON BENTON COMES  
RUNNING UP)  
Pan him to 3sh  
(BENTON/BRIG/DR)

BENTON: That's the lot sir,

BRIGADIER: Prepare to advance!

DOCTOR WHO: Just a moment Brigadier.  
(cont...)

(HE FISHES AROUND  
IN HIS POCKETS  
AND PRODUCES HIS  
TRUSTY SONIC  
SCREWDRIVER.

HE MAKES A FEW  
ADJUSTMENTS UNTIL  
IT PRODUCES A HIGH  
PITCHED BUZZ AND  
A FLASHING LIGHT.

(1 next)



AB

(ON 2)

- 44 -

DOCTOR WHO SWEEPS  
THE GROUND BEFORE  
THE ENTRANCE WITH  
THE SONIC SCREWDRIVER.

85) 1  
LS BUNKER AREA  
*+ Explosions*

THERE ARE A NUMBER  
OF SPECTACULAR  
EXPLOSIONS AS  
CONCEALED MINES  
ARE DETONATED.

86) 2  
GROUP a/b  
(BENTON/BRIG/DR)  
*+ Troops?*

DOCTOR WHO TURNS  
TO THE UNIT TROOPS  
WHO ARE LOOKING  
RATHER STUNNED)

DOCTOR WHO: (cont) Come along then!

- BREAK -

87) 2  
GROUP approaching  
Door

LOCATION Q

(THEY RUN UP TO  
THE DOOR AND START  
EXAMINING IT)

BENTON: Shall I get some explosives  
Sir?

DOCTOR WHO: Oh no must you?  
I really do think we've had enough  
bangs and flashes for a bit. Hang on./

88) 1  
MS DOCTOR

(DOCTOR WHO  
MAKES MORE  
ADJUSTMENTS TO  
THE SONIC SCREWDRIVER)

(PROUDLY) Turns it into a  
miniature sonic lance you see./

89) 2  
M 2sh BRIGADIER/DR

BRIGADIER: And what do you  
propose to do with that, Doctor?

DOCTOR WHO: Cut out the lock  
for you. Shouldn't take very  
long. /

90) 1  
CU DOOR

- 44 -

AB

(ON 1)

- 45 -

(HE DRAWS A  
CIRCLE ROUND  
A SELECTED PART  
OF THE DOORS  
WITH THE SONIC  
SCREWDRIVER. TO  
EVERYONE'S ASTONISHMENT  
IT STARTS CUTTING  
THROUGH THE METAL)

---

END of SC. 26

BREAK HERE - AND ON TO SC. 27 MONITOR INSERT

INSERT FOR SC. 27 - MONITOR IN STUDIO

LOCATION Q

91) 2 (P)  
LS DOOR INTERIOR

(DOCTOR WHO  
CAN BE SEEN  
AT WORK ON  
THE MONITOR.)

---

END of INSERT FOR SC. 27 MONITOR

BREAK HERE

- 45 -

## 29. EXT. BUNKER. DAY. (OB)

LOCATION Q

92) 1  
GROUP by Doors

(DOCTOR WHO  
STOPS HIS CUTTING.  
HE FEELS, THE  
DOORS)

DOCTOR WHO: They're opening!  
Back, everybody, back.

BRIGADIER: Maybe they're going  
to surrender.

DOCTOR WHO: I very much doubt it.  
Get your men back, Brigadier, if  
you don't want them killed!

93) 2  
LS DOORS/WOODS

(THE BRIGADIER  
SIGNALS HIS MEN  
TO MOVE BACK -  
TOWARDS WOODS.)

94) 1  
LS DOORS

THE DOORS START  
TO OPEN.

THE ROBOT STANDS  
THERE.

GUN IN ITS HANDS. IT  
STEPS OUT. THE  
DOORS CLOSE BEHIND  
IT.

95) 2  
MLS SOLDIER

THE LAST MAN  
TO PULL BACK IS  
STILL QUITE CLOSE  
TO THE DOORS.

96) 1  
MS ROBOT

WHEN THE ROBOT  
EMERGES HE  
SPINS ROUND AND  
OPENS FIRE AT IT.  
THE ROBOT LEVELS  
THE GUN, THERE IS  
A FLASH AND AN  
ELECTRONIC SHRIEK.  
THE SOLDIER GLOWS  
AND VANISHES.)

97) 2 / LOCKED OFF / (P)  
MS SOLDIER - He glows  
and vanishes

END of SC. 29

PROJECT NO. 02344/7045

O.B. SCRIPT  
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by  
TERRANCE DICKS

EPISODE FOUR



DM

SC. 1 - EPISODE 4 (CONT)

LOCATION P

98) 2  
MS BRIGADIER

BRIGADIER: (GRIMLY) I've brought  
along something to deal with it.

PAUSE

LOCATION M

99) 1 /LOCKED OFF/  
LS

(HE WAVES A  
SIGNAL. A  
TANK LUMBERS  
SLOWLY TOWARDS  
THE ROBOT.

BREAK

100) 2  
MS ROBOT LOC.M

THE ROBOT RAISES  
THE LASER GUN  
AND FIRES AGAIN./

101) 1 /LOCKED OFF/ (P)  
LS

THE TANK, TOO,  
GLOWS BRIGHTLY,  
AND THEN VANISHES./

102) 2  
LS ROBOT

THE ROBOT STANDS  
MENACING THE  
SOLDIERS. IT  
SPEAKS IN A GREAT  
BOOMING VOICE)

ROBOT: Go! Go now, or I shall  
destroy you all!

END of SC. 1 (EP.4)

BREAK HERE

INSERT FOR SC. 2 - MONITOR IN STUDIO

LOCATION Q

103) 2 (P)  
High LS SCENE

(MISS WINTERS,  
JELICOE AND  
KETTLEWELL ARE  
WATCHING THE  
SCENE ON A  
MONITOR.

END of INSERT FOR SC. 2 MONITOR

BREAK HERE

7. EXT. WOODED AREA. DAY. OB.  
LOCATION P (on Hillside)

104) 1  
LS ROBOT seen past  
BRIG/DR

(THE BRIGADIER,  
AND DOCTOR HAVE  
WITHDRAWN TO A  
SAFE DISTANCE.  
THEY ARE WATCHING  
THE ROBOT AS IT  
PATROLS THE  
ENTRANCE TO THE  
BUNKER)

105) 2  
M 2sh BRIG/DR

BRIGADIER: What's the range and  
power of that weapon, Doctor? /

DOCTOR WHO: Power - more or less  
unlimited... Range, well, it could  
drill a hole in the surface of the  
moon.

BRIGADIER: And knock out anything  
we send against it?

106) 1  
MLS ROBOT

(THE DOCTOR NODS)/

107) 2  
M 2sh BRIG/DR

DOCTOR WHO: Yes - well it's no use  
standing here is it? Brigadier, you  
prepare your men for an attack on the  
Robot. See if you can draw it away  
from the door. Then I'll slip behind it  
and finish cutting through the lock.

BRIGADIER: We don't stand much  
chance you know, Doctor.

DOCTOR WHO: I know. But we have to  
try.

(Brigadier looks at him and nods  
Accepting the risk)

-7- Brig: Right. We'll count you  
as long as we can.

① Bunker (Doors Shut)

② Robot + Gun.  
(108) A) - W/S on 2 - Brig/Dr.  
2 - Break -

M 2sh BRIGADIER/DR

9. EXT. WOODED AREA. DAY. (O.B.)

LOCATION P

(SUDDENLY THE DOCTOR  
POINTS)

DOCTOR WHO: Look. The doors!

109) 1  
LS DOORS  
Zoom in to MS SARAH

CUT TO THEIR POV,

BEHIND THE ROBOT THE  
MASSIVE MAIN GATES  
ARE OPENING)

DOCTOR WHO: Sarah. She's escaped!

(SARAH APPEARS  
THROUGH THE MAIN DOORS)

---

END of SC. 9

BREAK HERE

10. EXT. BUNKER. DAY. (O.B.)

LOCATION Q

110) 1  
MS ROBOT

111) 2  
MS SARAH past Robot

(THE ROBOT ROUNDS ON /  
SARAH, AIMING IT'S GUN.

HARRY AND KETTLEWELL  
CAN BE GLIMPSED IN THE  
DOORWAY BEHIND HER)

(1 next)

(ON 2)

SARAH: Please, don't shoot. I'm no danger to you.

ROBOT: You must go. The soldiers must go.

112) 1 SARAH: You've got to let them in there./  
MCU ROBOT

113) 2 ROBOT: They are enemies of the human race./  
MCU SARAH

114) 1 SARAH: They are the enemies - in there. They want to start an atomic war, kill millions of people./  
MS ROBOT

(THE ROBOT SHOWS  
SIGNS OF CONFUSION.

See TROUPS in bg

THE DOCTOR, THE  
BRIGADIER AND HIS MEN  
BEGIN TO ADVANCE)

115) 2 ROBOT: Go, or I will shoot. I must shoot! /  
CU SARAH

116) 1 (SARAH DOESN'T MOVE)  
CU ROBOT

Pan to CU GUN

I must destroy you.

117) 2 (IT RAISES THE GUN JUST AS KETTLEWELL/ EMERGES FROM THE DOORS.  
3sh SARAH/KETTLEWELL/ HARRY

HARRY IS BEHIND HIM)

(1 next)



K.W.

(ON 2)

- 12 -

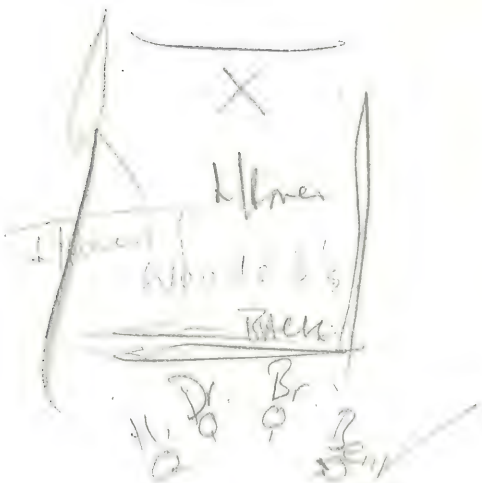
KETTLEWELL: No, don't! She was  
telling ...

- 118) 1 HARRY: Professor! Look out!  
CU GUN ----- BREAK
- 119) 2 LOCKED OFF (P) (THE ROBOT HAS ALREADY  
MS KETTLEWELL FIRED.  
  
KETTLEWELL IS BLOWN  
TO THE GROUND.  
HE GLOWS AND VANICHES. ----- BREAK
- 120) 1 -----  
MCU ROBOT THE ROBOT GIVES A CRY  
OF ALMOST HUMAN AGONY)
- 121) 2 ROBOT: I have killed the one who  
MLS ROBOT created me.
- 122) 1 (THE ROBOT HURLS THE  
BRIGADIER etc GUN DOWN, AND CRASHES  
Pan them to DOORS TO THE GROUND.
- 123) 2 THE BRIGADIER AND DOCTOR  
CU GUN (on Sound) RUSH INTO THE BUNKER  
Pan up with BENTON SO DO HARRY AND SARAH.  
to DOORS (picks up Weapon) BENTON, IN PASSING SCOOPS  
UP THE DISINTEGRATOR GUN)

---

END of SC. 10

- 12 -



15. EXT. WOODED AREA. DAY. (O.B.)

LOCATION P

124) 2  
CU BRIGADIER

(THE BRIGADIER IS  
WITH HARRY, THE  
DOCTOR, AND  
BENTON)

125) 1  
MS GROUP  
HARRY/DR/BRIG/BENTON

BRIGADIER: Vanished? How can they  
have vanished?/

BENTON: We were all pretty busy  
inside sir - mopping up the rest of  
that Thinktank lot. We noticed the  
Robot was gone when we came out and  
everyone assumed someone else had  
got it.

(2 next)

DF (ON 1)

DOCTOR WHO: And Sarah?

BENTON: Thought she'd just gone home ... /

126) 2  
CU DOCTOR

DOCTOR WHO: So nobody connected the vanishing of Sarah with the vanishing of the Robot. /

127) 1  
2sh DR/BRIGADIER

BRIGADIER: You're sure there is a connection?

DOCTOR WHO: Oh I think so, don't you?

HARRY: Why Sarah?

Tighten to CU DR

DOCTOR WHO: The Robot killed Kettlewell, remember, the man who created it. It must be in a state of tremendous emotional shock. What more natural than that it should turn to the one person who ever showed it kindness?

Pan to CU BRIGADIER

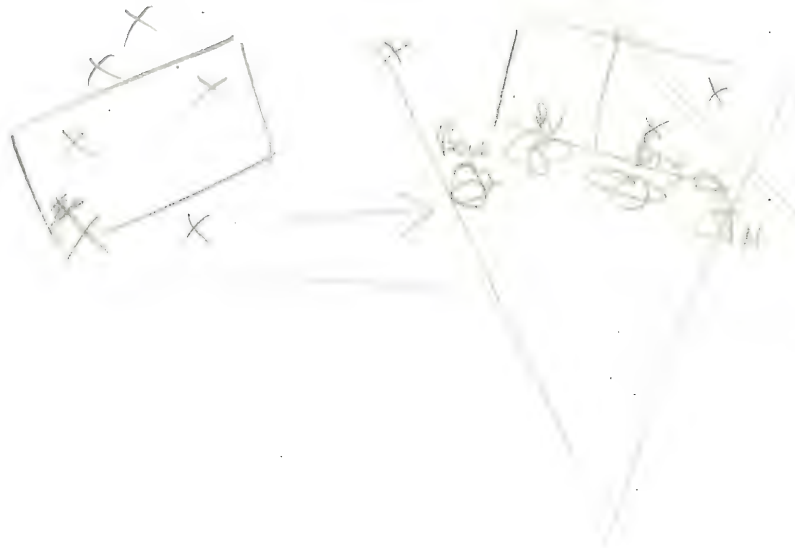
128) 2  
3sh DR/BRIGADIER/  
BENTON

BRIGADIER: Psha! / Benton, keep looking.

BENTON: Sir!

/PAUSE/ and on to SC.17

DF



17. EXT. WOODED AREA. DAY. (O.B.)  
LOCATION P

129) 1  
MLS BENTON

(THE DOCTOR, HARRY  
AND THE BRIGADIER  
STILL WAITING,  
BY THE VEHICLES.

Pan him to GROUP

BENTON APPROACHES  
AND THEY ALL  
LOOK UP EAGERLY)

BENTON: Still nothing. We're  
spreading the search radius wider  
and wider, sir, but - (SHRUGGING)  
the bigger the area to cover, the  
harder it gets./

130) 2  
M 2sh DR/BRIGADIER

(1 next)



DF

(ON 2)

- 21 -

DOCTOR WHO: Something else we haven't thought of - what are we going to do when we find it?

BRIGADIER: Yes ... you know, just once I'd like to meet an alien menace that wasn't immune to bullets.

131) 1 (BENTON, ABOUT TO  
GROUP LEAVE, PAUSES)/

BENTON: Excuse me, sir?

BRIGADIER: Well, Benton?

BENTON: When Professor Kettlewell was here - talking to Miss Smith, he said the Robot was made of some kind of 'living metal'. He even said it could grow ...

DOCTOR WHO: Did he now?

132) 2 BENTON: And he was going on about  
CU DR some kind of 'metal virus' /... something that attacked the living metal.

133) 1 DOCTOR WHO: In the same way that  
GROUP a disease attacked animal tissue./

BENTON: Well - something like that. Anyway, I just wondered ... (cont...)

(HE REALISES  
THAT EVERY ONE  
IS LOOKING AT  
HIM)

(2 next)

- 21 -

DF (ON 1)

134) 2 BENTON: (cont) Sorry. It's  
MCU DR probably a daft idea.  
Widen to inc (THE DOCTOR CLAPS  
BENTON/BRIGADIER BENTON ON THE  
SHOULDER)

(1 next)

MR

(ON 2)

- 23 -

DOCTOR WHO: Brigadier, I must get  
to Kettlewell's place at once. You  
find that Robot.

Let DOCTOR go

(THE DOCTOR JUMPS  
INTO BESSIE)

BRIGADIER: (TO HARRY) Better go with  
him. Take this. *Keep in Pt Contact*

(~~THE BRIGADIER GIVES~~  
~~HARRY AN RT~~)

--- BREAK ---

LOCATION M

135) 1  
LS CAR in fg  
Zoom into BUNKER

(HARRY JUMPS IN NEXT  
TO THE DOCTOR, AND  
THEY ROAR AWAY, R-L)

END of SC. 17

BREAK HERE

- 23 -

MR

- 136) 2 [Match Studio] 19. EXT WOODED AREA. DAY.  
M 2sh BRIGADIER/BENTON LOCATION P  
(BRIGADIER AND  
BENTON)
- 137) 1 BENTON: Look sir./  
LS BUNKER  
(CUT TO THEIR POV:  
BUNKER DOORS  
CLOSING A UNIT  
SENTRY RUNS OUT)

---

END of SC. 19

BREAK HERE



22. EXT. WOODED AREA DAY. (OB)  
LOCATION P

138) 2  
MCU BRIGADIER

(THE BRIGADIER IS  
ON THE RT)

BRIGADIER: Sullivan, tell the Doctor  
We've found it the Robot!

HARRY: (V.O. FILTER) Well done sir. STORM  
Where is it?

, MR

(ON 2)

- 28 -

BRIGADIER: In the Bunker. It's  
shut itself inside - with Sarah!

---

END of SC. 22

BREAK HERE

- 28 -

AB

26. EXT. WOODED AREA. DAY. (O.B.)  
LOCATION P

139) 2  
M 2sh BENTON/BRIGADIER

(BENTON AND THE  
BRIGADIER OBSERVING/  
THE BUNKER DOORS.  
THEY SEE THEM OPEN.

140) 1  
LS DOORS ~~CUT~~ *Shut ready to open*

FOR A MOMENT  
NOTHING HAPPENS.  
THEN THE ROBOT  
EMERGES, SARAH ~~(CUT)~~?  
FOLLOWING./

141) 2  
MLS BRIGADIER/TROOPS

BRIGADIER: No one's to open fire  
she may get a chance to get clear. BREAK

142) 2  
MS SOLDIER

(WE CUT TO  
A MAN WITH A  
BAZOOKA, OR SOME  
OTHER FORM OF LIGHT  
ARTILLERY STANDING  
READY. OTHER MEN  
HAVE GRENADES.

143) 1  
LS SCENE incl Brigadier

BREAK

AB

LOCATION 2

144) 1  
M 2sh ROBOT/SARAH  
*Rotor. (No Weyn)*

WE CUT TO THE  
ROBOT, SEEN  
OVER SARAH'S  
SHOULDER, AS  
SHE STANDS IN THE  
DOORWAY)

Pan ROBOT R

ROBOT: Stay here.

(THE ROBOT MARCHES  
STEADILY TOWARDS  
THE SOLDIERS)

- DIRECTIONS FROM  
TOP PAGE 33

----- BREAK HERE

(On to page 33)



145) 2  
MCU SARAH in Doorway

BREAK

LOCATION P

146) 1  
MS GROUP  
ROBOT beyond

BENTON: It's going to attack us sir.  
Shall we pull back?

*Weapon in Landrover*

Pan BRIGADIER to  
Gun

(THE BRIGADIER LOOKS  
ROUND, HARRIED.  
THEN HIS EYE  
FALLS ON THE  
DISTINGUISHED GUN,  
IN THE BACK OF THE  
LANDROVER)

BRIGADIER: Yes of course! The  
answer was here all along! We don't  
need the Doctor's mumbo-jumbo!

147) 2  
CU GUN

(THE BRIG GRABS THE  
GUN AND ADVANCES  
TOWARDS THE ROBOT.  
HE AIMS THE GUN  
AND FIRES.)

148) 1 /LOCKED OFF/ (P)  
LS BUNKER + SARAH L

BREAK

149) 2  
C 2sh BRIGADIER/BENTON  
(reac)

THE ROBOT IS BATHED IN A  
GOLDEN GLOW - TO BRIG'S AMAZEMENT  
BEGINS TO SWELL IN SIZE. SOON IT'S  
AN ENORMOUS SIZE TOWERING OVER THEM  
LIKE A GIANT.

150) 1 /LOCKED OFF/  
Low Angle TREETOPS

(INTERCUT THE PROCESS WITH  
REACTION SHOTS)

BREAK

LOCATION Q

151) 1 /LOCKED OFF/ (P)  
LS past SARAH fg R

(CUT TO OVER-SHOULDER SHOT  
OF SARAH (DOUBLE) LOOKING  
AT THE ROBOT.  
IT IS NOW SO LARGE THAT ONLY  
ITS LEGS ARE IN FRAME.)

152) 2  
CU SARAH

SARAH DECIDES TO  
MAKE A DASH FOR IT. /

153) 1 /LOCKED OFF/ (P)  
SARAH runs twds Woods  
R of frame

SHE STARTS RUNNING  
TOWARDS THE UNIT  
TROOPS. )

BREAK

- 154) 1 LOCKED OFF LOCATION P  
LS SARAH running - she CUT TO LONG SHOT  
falls to cam (L of frame) OF SARH (DOUBLE)  
RUNNING ACROSS TOWARDS THE  
WOODLAND. SHE  
TRIPS AND FALLS)

---

END of SC. 26

BREAK HERE

- 155) 2 LOCKED OFF (P) 27. CSO.SHOT:  
MCU SARAH LOCATION Q  
(L of frame) (THE GIANT ROBOT  
PURSUING SARAH  
TO THE WOODED *Towards Cam.*  
AREA)

---

END OF CSO for SC. 27

BREAK HERE

- 156) 1 LOCKED OFF (P) 28. INT. FOR EXT. SECTION OF WOODS. DAY.  
Very high LS SARAH (C.S.O. SHOT.)  
L of frame - on  
Tower above Pool (HIGH ANGLE SHOT  
OF SARAH,  
AGAINST AN  
EXPANSE OF WOODLAND  
LOOKING UP IN TERROR.

BREAK

- 157) 2  
Wide Big Shot for  
pick-up A GIANT METAL  
HAND REACHES DOWN  
FOR HER)

- 158) 1  
MLS GRASS bg

BREAK

- 159) 1  
CU SARAH quickly rising  
Handheld

---

END OF CSO for SC. 28

29. EXT. THINKTANK. DAY. (OB)  
(C.S.O. SHOT)

160) 1 (P)  
CHERRY PICKER  
LS TREETOPS  
Pan to House

LOCATION L (Steps)

BREAK

161) 1 LOCKED OFF  
CHERRY PICKER  
LS ROOFTOP

(WE SEE THE GIANT ROBOT  
CARRY SARAH AND PERCH  
HER ON A HIGH BUILDING)

N.B: DOUBLE THIS WITH COLOUR STILL

BREAK

162) 1 LOCKED OFF  
CHERRY PICKER  
MS ROOFTOP

END OF CSO for SC. 29

400

29A. EXT. WOODS/THINKTANK STEPS. DAY. (OB)  
LOCATION P

163) 2  
LS TROOPS, advancing  
Downhill

*Big Hold you fire unit ordered  
Erol*

END OF SC. 29A

BREAK HERE

30. GABE *Sarah on Sake 3' end.*

31. EXT. STEPS. (O.B.) DAY.  
LOCATION L

164) 1  
LS TROOPS on  
Steps

(CUT TO BRIGADIER  
AND HIS MEN ON  
THE STEPS)

165) 2  
MLS BRIGADIER/MEN

(1 next)

(ON 2)

BRIGADIER: She's out of the line of fire. Try the bazooka, and the grenades.

166) 1  
LS TROOPS

(BENTON SIGNALS  
THE SOLDIERS  
TO OPEN FIRE,  
THEY BLAZE AWAY  
WITH THE BAZOOKA  
AND HURL GRANADES)

167) 2  
MCU BAZOOKAMAN

---

END OF SC. 31

BREAK HERE

168) 1 LOCKED OFF (P)  
(From Steps)  
EXPLOSIONS all round

32. C.S.O. SHOT.  
LOCATION L

(THE ROBOT TURNS  
TOWARDS THEM BY HOUSE)

---

END OF CSO for SC. 32

BREAK HERE

169) 1  
High LS 'BESSIE'  
L - R

33. EXT. COUNTRY ROADS. DAY. C.R.  
LOCATION J

(THE DOCTOR AND  
HARPY DRIVING  
ALONG IN BESSIE)

---

END OF SC. 33

BREAK HERE



(CSO Backgrounds) 34. MODEL SHOTS  
LOCATION L

170) 1 /LOCKED OFF/  
Low Angle LS of HOUSE

(MONTAGE SEQUENCE  
SHOWING AS MUCH OF  
RAMPAGE AS POSSIBLE.

BREAK

LOCATION A/L

171) 2 /LOCKED OFF/ (P)  
VLS Front of HOUSE/  
STEPS  
SOLDIERS in bg

EXPLOSIONS ROUND IT  
STUDIO: HANDFUL OF  
ACTION- MEN SCATTER

USING REAL PEOPLE  
IN CONJUNCTION WITH  
THE ROBOT - ENLARGED by CSO.

BREAK

172) 1 /LOCKED OFF/  
LS SOLDIER falling,  
flattened

AND THE ROBOT IN ITS  
ACTUAL SIZE WITH MODEL CARS  
BUILDINGS OR PEOPLE.

BREAK

173) 1 /LOCKED OFF/  
CHERRY PICKER  
High Shot of TROOPS

WE SEE THE GIANT ROBOT  
ADVANCING, IGNORING THE  
SHOTS. A CLOSE SHOT OF  
SOLDIER FLEEING FROM FOOT,  
OR GIANT HAND.

BREAK

174) 2 (P)  
LS TROOPS on Steps  
falling back

BREAK

LOCATION D3 (Hail Hurs)

175) 1 /LOCKED OFF/  
CS TROOPS fleeing

BREAK

LOCATION L

176) 2 /LOCKED OFF/  
LS TREETOPS etc

BREAK

177) 2 /LOCKED OFF/  
Low LS up ROAD

WE SEE ROBOT STAMP ON A  
LANDROVER AND DESTROY  
PART OF A BUILDING.

BREAK

LOCATION D3 (Hail Hurs)

178) 1  
CHERRY PICKER  
V. high LS of the  
RETREAT to Woods

THE BRIGADIER AND HIS  
MEN PULL BACK DEFEATED.)

END OF SC 34

BREAK HERE

35. EXT. WOODED AREA. DAY. (O.B.)  
LOCATION D2 (Woods look at Wood Huts)

179) 1 LOCKED OFF (P)  
LS HUTS

179a

(THE DOCTOR AND HARRY  
DRIVE UP TO THE AREA.

180) 2  
M 2sh DOCTOR/HARRY

THEY LOOK OUT OF THE  
CAR IN AMAZEMENT.

181) 1 LOCKED OFF (P)  
Resume 176  
THEY drive off

THEY DRIVE ON)

END OF SC. 35

BREAK HERE

Tonow. Wed Pm - No - Setting.  
9Am Thursday - everything  
work up to 2100. Scheduled  
Cliff Richardson (Signman)  
4 men Crews.

- 37A -

~~Mon~~  
Chris Peters to Wood NW  
4pm Tues.

Order Unit Trans. Monday.  
check KA.

LO 21

37. EXT. COUNTRYSIDE. (O.B.) DAY.

LOCATION D1 (trees & rds)

182) 1  
LS 'BESSIE'  
Pan to TROOPS

(THE DOCTOR DRIVES UP TO THE  
POINT TO WHICH THE BRIGADIER AND  
HIS MEN HAVE FALLEN BACK. HE GETS  
OUT OF THE CAR)

183) 2  
M 3sh  
HARRY/DR/BENTON

DR.WHO: What happened? And where's  
Sarah?

BENTON: She's safe enough -

BRIG: I gave it a blast with  
the disintegrator gun.

BENTON: It left her on a roof.

DR.WHO: I see. Really, Brigadier,  
you should be more carefull with your  
toys. You gave it just the  
infusion of energy it needed.

BRIG: (GRIM) I've called for  
artillery and the RAF are on the  
way.

DR.WHO: I hope none of that'll be  
necessary.

(1 next)

(ON 2)

184) 1  
LS CAR

(DOCTOR WHO GOES TO THE  
BACK OF HIS CAR, TAKING  
FROM IT A PLASTIC BUCKET  
WITH A LID ON)

BRIG: What's that?

DR.WHO: Another piece of  
brilliance from the  
late Professor. One  
that will solve our problem,  
I hope. Wish me luck.

HARRY: I'll drive you Doctor.

185) 2  
LS THEY drive off  
BRIGADIER into CU

(HARRY GETS BEHIND THE  
WHEEL, THE DOCTOR BESIDE  
HIM WITH THE BUCKET)

BRIG: Doctor! Now just a moment!

(HARRY DRIVES OFF)

SARAH: (V.O.) (DISTANT) Help..!

BRIG: Oh...well, don't  
just stand there, Mr. Benton.  
You heard Miss Smith - go and  
assist her.....

---

END OF SC. 37

BREAK HERE



38. C.S.O. SHOT (O.B.)  
LOCATION D2 (Washed Huts)

186) 1 LOCKED OFF (P)  
LS twds Huts

(THE BRIGADIER'S  
P.O.V. OF HARRY  
DRIVING DR. WHO  
TOWARDS THE  
GIANT ROBOT)

186

END of SC. 38

BREAK HERE

39. C.S.O. SHOT  
LOCATION D3

187) 1 CHERRY PICKER  
V. High LS P.O.V.

(THE DOCTOR'S CAR - 'BESSIE'  
COMING CLOSER TO ROBOT .

BREAK

188) 1 LOCKED OFF (P)  
(On Tower?)  
High LS

A METAL HAND REACHES  
DOWN TO GRAB IT AS  
HARRY DRIVES BETWEEN  
THE ROBOT'S LEGS.

BREAK

189) 1 LOCKED OFF (P)  
(On Tower)  
High LS reverse

BREAK

190) 2 LOCKED OFF  
MS DR throws Bucket

THE DOCTOR DASHES THE  
CONTENTS OF BUCKET AT  
ONE GIANT FOOT, AND  
HARRY TURNS CAR ABOUT + OFF)

END OF CSO for SC. 39

BREAK HERE

40. EXT. BUNKER AREA. DAY. (O.B.)  
LOCATION D1 (x'ndes)

191) 1 LS CAR  
Pan to BRIGADIER

(HARRY DRIVES BACK  
TO THE BRIGADIER)

BRIGADIER: What is that stuff?

(ON 1)

DOCTOR WHO: Some of Kettlewell's  
metal virus in an active solution.

BRIGADIER: Will it work, now the  
thing's that size?

DOCTOR WHO: Even faster, I hope!  
Look!

END OF SC. 40BREAK HERE - ON TO SHOT 195

192) 1 LOCKED OFF (P)  
LS HUTS

41. MODEL SHOT.  
LOCATION D3

(THE ROBOT SEEN  
AGAINST MODEL  
BUILDINGS. A  
BROWN STAIN IS  
SEEN SPREADING  
OVER THE ROBOTS  
BODY FROM THE  
FOOT UPWARDS.

AT THE SAME TIME  
THE ROBOT BEGINS  
TO SHRINK TO ITS  
NORMAL SIZE)

*192a. scene*

END of CSO for SC. 41BREAK HERE

193) 2  
CU DOCTOR

42. EXT. WOODED AREA. DAY. (O.B.)  
LOCATION D2 *Wooded Area*

(REACTION SHOTS  
OF THE DOCTOR  
AND BRIGADIER  
AND CO)

194) 1  
Close GROUP sh

DOCTOR WHO: It's thrown the growth  
mechanism into reverse./

PAUSE - and on to SHOT 196

LOCATION D3

195) 1 / LOCKED OFF / (P)  
LS HUTS as Shot 192

(CUT TO ROBOT NOW  
NORMAL SIZE. IT  
STAGGERS AND  
COLLAPSES)

----- BREAK  
BACK TO SHOT 193

LOCATION D2

196) 1  
LS - THEY leave shot R

(BENTON RUNS OFF.  
THE DOCTOR AND THE  
BRIGADIER WALK SLOWLY  
UP TO THE ROBOT.

----- BREAK

LOCATION D3

197) 2 / LOCKED OFF / (P)  
High shot Road Surface  
THEIR FEET enter

THEY LOOK DOWN AT IT.  
IT IS CURLED IN A  
FOETAL ATTITUDE. THE  
BROWN STAIN MOTTLES  
ITS SILVERY FORM)

198) 1  
M 2sh BRIGADIER/DR

BRIGADIER: I'll have it taken away  
and broken up. Just in case.

DOCTOR WHO: No need. Look!

199) 2 / LOCKED OFF /  
Their P.O.V.  
CLOSER shot of ROAD

43. C.S.O. SHOT

(THE ROBOT CRUMBLES TO DUST)

---

END OF SC. 42 (+ 43 CSO?)

BREAK HERE



Name of Orch. (or Assembler)	DUDLEY SIMS ON
---------------------------------	----------------

No. of  
Players

Conductor

Dudley Simpson

PLACE

## DATES and TIMES

(a) Outside Rehearsals:

(b) Studio Rehearsals:

(c) Selective Pre-Recording  
(In Vision/Out of Vision)

(d) Entire Pre-Recording: (or live Tx.)  
(In Vision/Out of Vision)

T.M.S.

Monday 23rd December  
2.30 - 5.30

COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))



(Indicate which musicians are to double and on which instruments)

Signed \_\_\_\_\_  
For Philip Hinchcliffe (Producer)

A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.



# STAFF CONTRIBUTIONS TO PROGRAMMES OUTSIDE NORMAL DUTIES

## A. Application by Producer (to be submitted in advance)

From BARRY LETTS

To:—1. Peter Wineman

Dept. DRAMA SERIALS

~~XX~~ A., Organiser or Prog. Ex. of Producing Dept.)

- \* (a) I wish to use the undermentioned submitted material.  
 \* (b) ~~XXXXXX~~ I wish to commission the undermentioned material.  
 \* (c) I wish to engage the undermentioned member of staff as a performer as it is not practicable to obtain one from outside sources.

2.  
3.  
4.  
5.

see  
overleaf,  
Note 1.

\*Delete as inapplicable

## 6. Programme/Television Accounts

CARD CODE	Sc	PROJECT NUMBER	NOM. A/C	COLS (16-31)	CONTRIBUTOR'S NAME AND INITIALS	NOT USED	PERFORMANCE DATE	NOT USED
1	2	3	4 - 12	13-15	32 - 61	62-63	64 - 68	69-80
P	6	02344/7042	103	SEE BELOW	<del>XXXXXXXXXX</del> TERRANCE DICKS	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
Accounts use							Accounts use	

Contributor's Designation and Department TERRANCE DICKS - FORMER SCRIPT EDITOR, SERIALS

Address to which cheque to be sent C/o Harvey Unna Agent

Title of Programme DR.WHO Service BBC-1 Time

Reason for use of Contribution Intimate knowledge of the serials's history required for this particular script. (Changeover of principal character)

Nature of Contribution Four part Dr.Who story

Recommended Fee

Date and time of programme Transmitting 1975

Date(s) and time(s) of rehearsal

Date and time of pre-recording (if any) Weeks 21/23

Date and time of repeat (if any) Service

Length of contribution 4 x 24' Length of Programme 24'

Date 107th June Signature [Signature] (Producer)

IMPORTANT: All details must be entered otherwise incorrect or delayed payment may result. Parts C and D must be completed before this form is passed to the contributor's A.O. or Pers. O.

## B. To be completed by Contributor's Administrative or Personnel Officer

(NOTE:—Sections A, C and D must be completed first)

Permission granted

- \* The contribution is outside normal duties.
- \* or The contribution qualifies for a plus payment of (see Note 2 overleaf)
- \* or The contribution is within normal duties and so does not qualify for payment.

Fee of agreed

STAFF NUMBER		
16 - 24	25 - 31	
		B.

Date Signature Designation

\*Delete as inapplicable

P.T.O.



**From:** Visual Effects Manager.

Room No. &  
Building:

217 Scenery Block. TC

Tel.  
Ext.:

4634

date: 16th April 1974.

**Subject:** DR WHO 4A - FILMING AT WOOD NORTON.

**To:** Mr. Barry Letts, Producer.

Copy to: Head of Engineering Training,  
Wood Norton.


A/H. Tel.Des.S.

H.Tel.Des.G.

In checking the filming commitments for Dr. Who for Visual Effects, I noted that from 28th April to 3rd May, we would be operating in and around the BBC Engineering Training Department at Wood Norton, using pyrotechnics.

I checked with Mr. Duncan Enoch, Head of Engineering Training, Tech. Ops., to see that no high power transmissions would be taking place during our filming period. I took these steps because should such a transmission occur while we were using pyrotechnics there is a chance that a charge could be activated and fired. He assured me that no high power transmissions would take place during the visit of the Dr Who team.

This memo confirms our telephone conversation of 16th April.

  
(Jack Kine)

Room no &  
Building:

PC

24th

Subject: DR. WHO 4A. (STUDIO) EPS. 1 & 2. VTR: 21ST  
EPS. 3 & 4. VTR: 4TH JUNE, WEEK 23

Director: Christopher Barry

Designer: Ian Rawnsley

Date: 1st May

To: Harry Letts

Copies to:

George Gallaccio  
Christopher Barry  
Ian Rawnsley  
Org. Drama Serials  
O.A. Drama Serials  
Script Editor  
Sc. Des. Man.  
Asst. Sc. Des. Man.  
Asst. P.A. Servicing  
P.A.(P.A.)  
Asst. Production  
Charles Carroll  
Kenneth Lawson  
AIC Scenery Bkgs.

Studio Weight Information

Asst. to H.S.M. Tel. (1)  
Manager St. Ops.  
Construction Org.  
Vision Manager  
Property Org.  
Allocs. Org. Costume  
Contracts Office  
Frank Edwards  
E.I.C. Elec. H.S. Tel.  
Ch. Asst. Film Ops.

SERIES SETS USED IN BOTH RECORDINGS

Unit H.Q. Doc's Laboratory and Corridor	230
Kettlewell's Lab. Int. (matching to O.B. ext.)	360

EXTRA SETS FOR EP. 1 & 2.

Int. Government Office	50
Int. Storeroom	125
Int. Vault	155
Int. Chamber's Office	80
Think Tank Workshop	300
S.R.S. H.Q. Lobby	100

1400 = man hour estimate

Material Estimate: £950

Property Estimate: £600

I have discussed these figures with the Designer who says that he will do his utmost to keep the prop and material cost on Ep. 3 & 4 down in order to come within the original total allocation of £2300, but with O.B. and first studio materials money already spent or committed, I feel that he will need the extra 400 man hours to be able to cover the production of these sets. (See totals page 2)

EPS. 3 & 4  
SERIES SETS

Kettlewell's H.Q. Doctor's Lab.	(230)
Kettlewell's Lab.	(360)
S.R.S. H.Q. Lobby	(100)

NEW SETS

Bunker Control Room }	350
Bunker Storage Bay }	
S.R.S. Meeting Hall }	250
S.R.S. Back Entrance Int. }	

600 = man hour estimate

..../....

Material Estimate: £400

Property Estimate: £400

Totals including O.B. 2300 man hours (O.B. 300 man hours

Materials and props O.B. £2800 (O.B. costs £450)

A handwritten signature in dark ink, appearing to read 'Richard Wilmot', with a stylized flourish at the end.

H3

(Richard Wilmot)



**From:**

Barry Letts, Producer, Dr. Who

Room No. &  
Building:

505 U. Hse

Tel.

Ext. 4111

date: 17th June

**Subject:**

OVERRUN

**To:**

H.Serials

Copy: Org.Serials,  
C.A.Gen.D.G.Tel.

The recording of 'Dr. Who' Serial 4A - 'Robot' - Episode 4 on 7.6.74 overran by 35 minutes. This was due to the use of a new technique (combining previously recorded OB shots with Studio C.S.O. to make our Robot forty feet tall) which took longer than we anticipated. Although the show itself was completed, a number of these trick shots remain to be picked up at a later date. In my opinion, the results are remarkable; this is some of the best CSO we have achieved.



From Director CHRIS BARRY  
Room No. 212 THRESHOLD Extn. 7721

# Property & Drape Requirements

To Property Master T/C

Production DOCTOR WHO (OUTSIDE BROADCASTING LOCATION) "THE ROBOT"

Designer Ian Rawnsley Extn. 4838 Setting Date

Scenic Properties Buyer Bob Warrens Extn. 2418 Studio Reh.

Rel. Room No.

V.T.R.

Project No. 2344/7042

Ealing.

Location/Country  
Worcestershire

Studio

For Property Master's use only

File 0/K Paper colour X

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Party Cash ✓

Booking Clerk ✓

Designer Est.

Film Op. Sup. Est.

Armourers ✓

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

18 APRIL

Date Recd.

22 APRIL

Order No. H T/C

## Period - England 1974

Please supply the following to be in Movement Control on Friday 26th April ready for loading at 0930 on Saturday 27th. April. Afterwards to travel to location BBC ENGINEERING TRAINING SCHOOL, WOOD NORTON, EVESEAM, WORCESTERSHIRE.

PROP VEE CLES: As separate memo sent 18/4/74 all to travel direct as schedule.

### ARMOURERY

- |   |     |    |   |
|---|-----|----|---|
| H | 1.  | 12 | Army issue Automatic rifle type (non pract) UNIT Soldiers   |
| H | 2.  |    | Army service revolver and holster (For Brigadier)   |
| H | 3.  | 1  | Sub machine gun (Benton) f.p.blanks.  |
| H | 4.  | 6  | F.pract.(blanks) replacement guns as item 1 (UNIT soldiers)   |
| H | 5.  | 3  | Sub-machine guns with tri-pod mountings (for sandbag emplacement)<br>(These to double - also used in Pill-box positions supposed to be automatic firing emplacements - discuss with AFM and Designer F.P. BLANKS) |
| H | 6.  | 1  | Bazooka (F.P. effect firing)  |
| H | 7.  | 12 | Non-pract grenades  |
| H | 8.  | 12 | Armoury store boxes   |
| H | 9.  |    | General dressing equipment for servicemen and emplacements  |
| H | 10. |    | Service revolver and holster for Lieutenant Harry Swannan   |

### General

- |      |     |   |   |
|------|-----|---|---|
| P.C. | 11. |   | Blockade fencing (barbed wire simulated)  |
|      | 12. |   | Pair wire cutters   |
|      | 13. |   | Bag of (Chicken wire) (Parasade)  |
| P    | 14. | 6 | Security visitor pass disks with numbers on (as discussed) with safety pin fastening. |
| P.C. | 15. | 2 | Duplicating pad/books for Guards signature.   |
|      | 16. | 6 | Ball point pens   |
|      | 17. | 6 | Sharpened pencils   |
| H    | 18. | 1 | Telephone set and receiver for Guard hut (see des)                                    |
| P    | 19. | 1 | Visitor's pass 4" x 3" for Sarah  |
|      | 20. |   | Shorthand note book (Sarah)   |

cont...



From Director CHRIS BARRY  
Room No. 212 Thresh. Extn. 7721

# Property & Drape Requirements

To Property Master T/C

Production DOCTOR WHO (O.B.) THE ROBOT Filming Date

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Ren.

Ref. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

For Property Master's use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Est.

Film Op. Sup. Est.

Armourers ✓

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

P.C.

P/C

P.C.

P/C

T/C

P.C.

P/C

H

T/C

H

H

H

H

H

P/C

T/C

T/C

H

P/C

P.C.

21. 6 yds White fablon

22. 6 Yds Black fablon

23. Pair scissors

24. ~~Sandbags~~ (see des)

25. Plastic bucket with lid (to hold Robot chemical)

26. Chains for gates (see des) + PADLOCK & KEY.

27. ~~12 Cardboard boxes~~

28. 3 Clip boards and papers

29. 1 Shop window type Male dummy (tall as poss. 6')

30. Pair military binoculars in case (Brigadier)

31. Brief case

32. 6 Crates (outside Kettlewell's lab) (robot to throw!) (PLYWOOD)

33. Roll tough green cord

34. 4 Hanks sash line

35. Reel fishing line

36. 2 Military Police revolvers with holsters and Belts.

36A: 2 LARGE PADLOCKS & KEYS.

Page 2

Schulman  
X:- 2418

Gail Wiley



# Property & Drape Requirements

From Director Christopher Barry  
Room No. 212 TH Extn. 4114/7721

To Property Master T/C

Production DR. WHO Filming Date 28/4 - 2/5

Designer Ian Rawnsley Extn. 4838 Setting Date

Scenic Properties Buyer R WARANS Extn. 2418 Studio Ref.

Ref. Room No. (V.T.R. 22/5)

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

Project No. 2344/7042/5 For Snr. Asst. Props. (Alloc) use only

Ealing. File O/F Paper colour Y

Location/Country \*

Studio

Copies to

Director (3) ✓  
Designer ✓  
Scene Master (4) ✓  
Scenic Prop. Buyer ✓  
Snr. Asst. Properties (5) ✓  
Petty Cash ✓  
Booking Clerk ✓  
Designer Eal. ✓  
Film Op. Sup. Eal. ✓  
Armourers ✓

Night Manager (Scenic Servicing)  
Hired/Movement (2)

Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due 18 APRIL

Date Recd. 17 APRIL

\* LOCATION - Engineering Training School, Evesham, Worcester

Designer's dressing props

H	501	24 laurel bushes various sizes from 4' to 9' high (all on bases to stand)
H	502	6 small trees 3 off larch 3 off fir trees 10'0" high
<del>H</del>	<del>503</del>	<del>1 off ventilator outlet heads (type used to ventilate underground shelters)</del>
H	504	25 sq. yds. grass turf (good condition)
H	505	6 bags peat (large)
H	506	6 cork chips (large) (bags)
H	507	4 - 1'0" dia. valve wheels
H	508	quantity of chains
97833 H	509	12 large wooden crates
97833 H	509A	6 BUILDERS PLANKS
H	510	12 small wooden crates
H	511	6 tarpaulins (large and med.)
H	512	6 doz. sandbags (type used for wartime)
H	513	barbed wire (plastic) on wooden drums (military type)
97830 H	514	12 - 40 gal. red & white oil drums as road block (hired from Pinewood)
97830 P	515	2 balsa wood frontier barriers and swing arm (hired Pinewood)

\* NOTE - Pinewood items contact:- Cliff Gully, Pinewood studios

~~516A - 27' x 6' high chain link fencing~~

ALL ITEMS DWS -

97830 H 516A - 6 OFF ROAD MENDERS TRIPODS  
97830 H 516B - 12 ROAD - UP CONES



# Property & Drapery Requirements

From Director Christopher Barry  
Room No. 202 TH Extn. 4114

To Property Master T/C

Production DR. WHO Series 4A Eps. 1 & 2 Filming Date

Designer Ian Rawnsley Extn. 4838 Setting Date

Scenic Properties Buyer Robert Warans Extn. 4220 Studio Reh.

Reh. Room No. V.T.R. 21/22 May

Project No. 2344/7042-5

Ealing.

Location/Country

Studio TC3

For Snr. Asst. Props. (Alloc) use only

File 0/F Paper colour G

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal. ✓

Film Op. Sup. Eal. ✓

Armourers ✓

Night Manager (Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE 17.5

Date Recd.

14/5

Designer's dressing props

Page 1

Doctor's Lab. (Unit H.Q.) KEEP FOR SERIES

H 501 3 work benches 6' x 3'

H 502 selection futuristic tools and equipment

H 503 3 pendant lamps F/P

H 504 2 stools

~~H 504 2 F.P. TELEPHONE (COPPER)~~

T/C 505 3 fire extinguishers - modern metal (N/P)

H 506 1 wall chart

H 507 locker unit

H 508 water dispenser and cups

H 508A 1 LARGE DOUBLE DOOR GREY CUPBOARD

T/C 509 3 rubbish baskets

Think Tank Workshop (Ep. 1 & 2 only)

H 510 1 large laboratory bench + STOOL

H 511 1 step ladder with platform at top - 8' high.

H 512 1 white roller blind 7'6" x 10'0" drop

H 513 quantity of conduits & switches

# Property & Drapery Requirements

From Director

Room No.

Extn.

To Property Master T/C

Production

DR. WHO Eps. 1 & 2

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

21/22 May

Project No.

Esting.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3)

✓

Designer

✓

Scene Master (4)

✓

Scenic Prop. Buyer

✓

Snr. Asst. Properties (5)

✓

Petty Cash

✓

Booking Clerk

✓

Designer Eal.

Film Op. Sup. Eal.

Armourers

✓

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE .....

Date Recd.

Page 2

Kettlewell's Laboratory - (Keep series)

SWIVEL

H	514	1 small desk and chair and lamp
H	515	2 benches (lab. type) — <u>STOOL</u>
H	516	dressing for same (plastic type lab. equipment)
H	517	1 small rug 8' x 4'
H	518	1 venetian blind 2'6" x 3'0"
H	519	12 assorted wooden packing cases
H	520	1 block & tackle with chains
H	521	2 large benches
H	522	3 items engineering equipment
H	523	6 hanging lamps F/P
T/C	524	3 wall fixing fire extinguishers
H	525	quantity of fuse boxes & conduits
H	526	1 wall mounted phone ( <u>BLACK</u> ) N/P.
H	527	1 SMALL DOUBLE DOOR STEEL CUPBOARD
H	528	12' LENGTH 3" dia: plastic pipe + clips
H	528 <sup>A</sup>	2 WALL CHARTS HUMAN BODY



# Property & Drape Requirements

From Director  
Room No.

Extn.

To Property Master T/C

Production

DR. WHO Eps. 1 & 2

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

21/22 May

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3)

✓

Designer

✓

Scene Master (4)

✓

Scenic Prop. Buyer

✓

Snr. Asst. Properties (5)

✓

Petty Cash

✓

Booking Clerk

✓

Designer Eal.

Film Op. Sup. Eal.

Armourers

✓

Night Manager  
(Scenic Servicing)

Hired/Movement

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE .....

Page 3

## Chamber's Office - (Once only)

H	529	1 desk & chair
H	530	desk dressing & lamp & telephones - RED/BLACK/GREY N/P
H	531	1 carpet 12' x 10'
H	532	1 chandelier & wall switch (PLASTIC)
H	533	bolts for doors + 2 MORRICE LOCKS + KEYS
H	534	1 small filing cabinet
H	535	2 OIL PAINTINGS

## Store Room Interior - (Once only)

H	536	1 wall phone (VERY TATTY - BLACK) N/P
H	537	1 chair
H	537A	1 HANGING LAMP
T/C	538	large quantity of shelf dressing ie:- plastic spare part containers & file boxes etc.
H	539	12 CLIP BOARDS

## Vault Interior - (Once only)

H	540	1 large metal casket
H	540A	3 BULKHEAD LIGHTS



# Property & Drapery Requirements

From Director  
Room No.

Extn.

To Property Master T/C

Production DR. WHO Eps. 1 & 2

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

21/22 May

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal. ✓

Film Op. Sup. Eal. ✓

Armourers ✓

Night Manager  
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Read.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE .....

Page 4

S.R.S. Lobby (Eps. 2, 3, & 4) (Keep series)

H — 540B 1 SMALL OAK TABLE

H — 541 1 med. oak table & chair

T/C — 542 2 radiator S D.W.S.

T/C — 543 1 fire extinguisher wall type

H — 543A 2 EXIT SIGNS

ALL ITEMS D.W.S.

H — 543B 1 FIRE EXIT SIGN

T/C — 543C 1 BLACK N/P DESK TELEPHONE

JSN 14th May

*Bob Warren*

EXT 4220

# Property & Drapery Requirements

From Director Chris Barry  
Room No. 202 TH Extn. 4114

To Property Master T/C

Production DR. WHO PS. 3 & 4

Designer Ian Rawnsley Extn. 4838

Scenic Properties Buyer R. Williams Extn. 4220

Reh. Room No. V.T.R. 6th-7th June

Project No.	2344/7047-4
Ealing.	
Location/Country	
Studio	TC3

For Snr. Asst. Props. (Alloc) use only

File 0/F Paper colour 9

Copies to		Night Manager (Scenic Servicing)	
Director (3)	✓	Hired/Movement (2)	✓
Designer	✓		
Scene Master (4)	✓		
Scenic Prop. Buyer	✓		
Snr. Asst. Properties (5)	✓		
Petty Cash	✓		
Booking Clerk	✓		
Designer Est.			
Film Op. Sup. Est.			
Armourers	✓		

Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due 24/5

Date Recd. 24/5 3/6

Order No.	H	T/C	ZERO DELIVERY/COLLECTION DATE .....
-----------	---	-----	-------------------------------------

## DESIGNER'S DRESSING PROPS

Page 1

### Kettlewell's Laboratory & Workshop -(Keep Series)

- |     |     |  |
|-----|-----|--|
| (H) | 501 | 1 small desk and chair and lamp                  |
| (H) | 502 | 2 benches (lab. type)                            |
| (H) | 503 | dressings for same (plastic type lab. equipment) |
|     | 504 | 1 small box 8" x 4"                              |
| T/C | 505 | 1 venetian blind 2'6" x 3'0" NO 142 ✓            |
| (H) | 506 | 12 assorted wooden packing cases                 |
| (H) | 507 | 1 block & tackle with chains                     |
| (H) | 508 | 12 large benches                                 |
| (H) | 509 | 3 items engineering equipment                    |
| (H) | 510 | 6 hanging lamps F/P                              |
| T/C | 511 | 3 wall fixing fire extinguishers                 |
| (H) | 512 | quantity of fuse boxes & conduits                |
| (H) | 513 | 1 wall mounted phone                             |
| (H) | 514 | 1 PERSPEX TELEPHONE HOOD                         |
| T/C | 515 | 2 BLACK SWIVEL STOOLS NO 142 ✓                   |

### Doctor's Lab. & Corridors - Keep Series

- |     |     |                        |
|-----|-----|------------------------|
| (H) | 516 | 3 work benches 6' x 3' |
|-----|-----|------------------------|



# Property & Drapery Requirements

From Director  
Room No.

Extn.

To Property Master T/C

Production

DR. WHO EPS. 3 & 4

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

6th-7th June

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE .....

For Snr. Asst. Props. (A110c) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scens Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager  
(Scenic Servicing) ✓

Hired/Movement (2) ✓

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Doctor's Lab. & Corridors cont.....

Page 2

(H)

517

selection futuristic tools and equipment

(H)

518

3 pendant lamps F/P

(H)

519

2 stools

T/C

520

3 fire extinguishers - modern metal

~~521~~

~~1 wall chart~~

(H)

522

locker unit

T/C

522A

1 HAT & COAT STAND NO 6 ✓

~~523~~

~~water dispenser and cups~~

T/C

524

3 rubbish baskets

S.R.S. Lobby - Keep Series

T/C

525

1 med. oak table and chair NO 48 ✓

T/C

525A

1 SMALL OAK TABLE NO 49 ✓

T/C

526

3 radiator NOS ✓

T/C

527

1 fire extinguisher wall type (as before)

S.R.S. Meeting Hall - Once Only

H

528

5 x doz. stacking chairs

T/C

529

1 med. oak DWS

T/C

530

3 chairs to match above DWS

H

531

4 wall lights

H

532

3 light switches

533

534

PS 533

Rev. 4.73

DO NOT TYPE BELOW THIS LINE



# Property & Drapery Requirements

From Director  
Room No.

Extn.

To Property Master T/C

Production DR. WHO EPS. 3 & 4

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

6th-7th June

Project No.

Eeling.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eel. ✓

Film Op. Sup. Eel. ✓

Armourers ✓

Night Manager

(Scenic Servicing) ✓

Hired/Movement (2) ✓

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE .....

Bunker - Once Only

Page 3

H

535

2 consoles

H

536

1 black console with key board

H

537

3 light panels

H

538

1 computer

H

539

3 computers - Hire Cliff Culley

H

540

3 chairs

H

541

1 countdown clock

H

542

3 large wheels

H

543

6 wall lights

H

544

3 packing cases

H

545

3 chairs

H

546

electric Duoting

T/C

547

4 SINGLE MATTRESSES (FOR STUNT MAN)

ALL ITEMS D.W.S.

CPL

3.6.74.

Bob Warren  
EXT 4220



From: Barry Letts, Producer, Dr.Who Date: 9th July 1974

Room: 505 Union House

Subject: STOCK BACKINGS

To: General Manager Scenic Servicing Copy: H.Tel.Des.Grp.,  
H.Des.Tel.,  
H.Studio Ops.

When I was directing Dr.Who ZZZ, ('Planet of the Spiders') I found my designer, Rochelle Selwyn, almost in tears over the condition of the stock painted cloth - an exterior of trees and so on - used as backing to some windows. It was indeed very poor, appearing to be old, wrinkled and torn in places. We had to hide its worst features as best we could by the judicious placing of greenery.

In our very next serial, 4A ('Robot') we had a PBU in a similar condition; cracked, torn and irreparably distorted by its having been rolled. The Director, Christopher Barry, had to change an appreciable number of shots to avoid seeing it.

Now, this memo isn't meant to be an attack on anybody (though Chris, Ian Rawnsley his designer and I were very hot under the collar at the time!). I know quite well that nobody in Design or Scenic Servicing would knowingly let such a situation arise. It seems therefore that there must be a hole in the system. Perhaps it should be somebody's responsibility regularly to review the condition of stock backings and have them replaced when they start to become tatty?

Not knowing the routine by which these things are organised, I'm not really competent to make suggestions. But if that hole does exist perhaps it should be plugged.



**From:** General Manager, Scenic Services.

Room No. 8  
Building: 370 Sc.Blk.TC.

Tel.  
Ext.: 4296

date: 12th July 1974.

**Subject:** STOCK BACKINGS

**To:** Barry Letts.

copy to: H.Tel.Des.Grp.,  
H.Des.Tel., H.S.O.Tel., H.C.Tel.  
AiC Scenery Bookings.

Thank you for your memo which clearly illustrated a frustrating situation and I shall ensure that backings of this poor quality are withdrawn. Your assumption that this should be processed in this way is correct and we will 'plug the gap'.

Your other assumption that we automatically replace these backings is, unfortunately, not correct. 'Stock backings' so called are in fact backings which have been saved or salvaged from the Production that they were purchased for and we normally maintain this 'stock' of retained backings relative to the number of purchased backings. We have no funds to replace them when they are eventually worn out.



(Bert Wright)



**From:** Sarah, Sec.to Producer Dr.Who

Room No. &  
Building: 505 Union

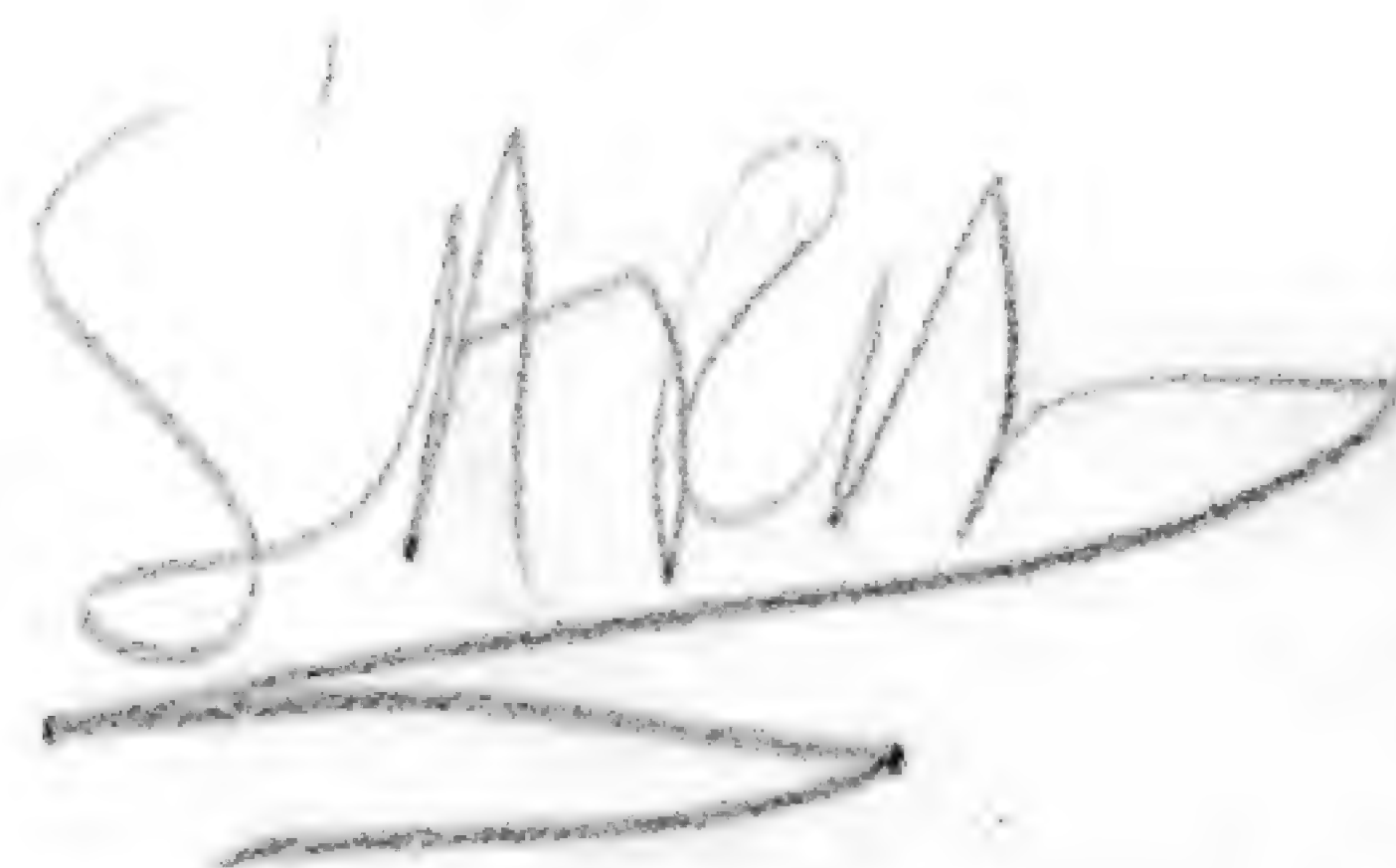
Tel.  
Ext.: 4111

date: 14th Aug.1974

**Subject** DR.WHO 4A 'ROBOT'

**To:** Pauline.

Hello Pauline, Would you mind please booking Michael Kilgarriff and Lis Sladden for a full day in the Studio (TC3) on 11th October to finish off the above programme? If you remember, we didn't quite finish the damn thing so hopefully this is the end of it for you!

A handwritten signature in dark ink, appearing to read 'Sarah', with a long horizontal flourish underneath.



**BRITISH BROADCASTING CORPORATION**

TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE 01-743 8000 CABLES: TELECASTS LONDONPS4

TELEGRAMS: TELECASTS LONDON TELEX      TELEX: 22182


14th August 1974

Dear Christopher,

I hope you had a lovely holiday, and that you are well and rested. I have been told that the extra day in the studio to finish off 4A 'Robot' is to be on 11th October, TC3. Now I gather this is very near your Z Cars, so when you come back to us (the BBC) perhaps you can work your schedule out more fully! (By the way, Peter Wineman is fully aware that it is near your Z Cars.)

Looking forward to seeing you.

Love,



---



STUDIO MANAGEMENT DAILY REPORT

38908  
Photo (Prod)

Programme Dr Who 4A Project No. 2344/7046 Studio TC 7  
Producer Benny Lott F.M. Peter Gm Date 28/10/74  
Director Chris Perry T.M.1 Nigel Wright T.M.2 Harry Baker  
Designer Graham Oakley Accidents YES/NO How Reported

No. of Cameras used on TX/Rec. <u>3</u>	Scheduled transmission length <u>min.</u>	Scheduled		Actual		Duration of Over-Run
		From	To	From	To	
TK or VTR Insert used <u>YES/NO</u>	Reh. without Cameras					
Recording <u>CONTINUOUS</u> <u>DISCONTINUOUS</u>	Overall Camera Rehearsal					
VT/ <u>6/17/95406</u>	Recording of inserts					
Rec. No. 35/	TRANSMISSION/RECORDING	1400	2100	1400	2230	25
16/						

Shot Nos. From      To		<u>RETAKE SUMMARY</u>	Shot Nos. From      To		<u>RETAKE SUMMARY</u>
		<div>Retake Recast</div>			
No. of Planned Breaks					

REASON FOR LATE STARTS AND FINISHES

Complicated C.S.O.

FLOOR MANAGER'S REPORT

Set up

STUDIO DISMISSED AT 2225 Signature [Signature] (F.M.)  
[Signature] (DRAMA) [Signature] (A.H.S.M.2) [Signature] (A.H.S.M.1) [Signature] (H.S.M. TEL.)



From:           Organiser, Serials, Drama Television

Subject:        LATE STARTS AND OVERRUNS

To:

(Title) **DR. WHO 4A**..... (Recording Date) **24.10.74**.....

I note from the studio log that the above programme had a late start/  
overran its recording time by **25**.....minutes. Will you therefore  
please write as soon as possible to Head of Serials, with copies to  
C.A.Gen.D.G.Tel. and myself giving information about what caused the  
delay?



(Peter Wineman)



Barry Letts

505 Union House

4111

October 29th, 1974

OVERRUN : DOCTOR WHO 4A - OCTOBER 24th.

H. Serials

Copy to: C.A.Gen. D.G.Tel; Organiser, Serials

The recording of Doctor Who Serial 4A 'Robot' on 24.10.74 overran by 25 minutes. This recording consisted entirely of CSO sequences using a new technique. It was very difficult to estimate in advance exactly how long each set up would take. The results were in fact excellent.

Barry Letts.

Barry Letts



"DR WHO" 4A : EPISODE FOUR : 02344/7045

---

ADDITIONAL RECORDING DAY for CSO INSERTS INTO EPISODE FOUR

120	Scenery	£ 3. 00	+
-----	---------	---------	---

137	Visual Effects	60. 00	
-----	----------------	--------	--

\_\_\_\_\_

£

=====



DIRECTOR: CHRISTOPHER BARRY 212 THRESHOLD. EXT. X 7721

PROP VEHICLES FOR DOCTOR WHO LOCATION RECORDING

Bessie	2 p.m. - 1st day	28, 29, 30, April 1, 2 May	18 + 24 = 42
Tank or Armoured car	(Trav & shoot)	2 May	200
Horse box	29 (1/2 day local)		30
Sarah's car (Sprite)	28th + 29th		25 + 3 + 12 = 40
Brig's Landrover	29th, April 1, 2 May		25 + 3 + 12 = 40
2nd Landrover	29 (Trav April 1, 2 May		25 + 3 + 12 = 40
3rd Landrover	& shoot) 1st May		25 + 3 + 12 = 40

1st.

184

LOCATION:

BBC ENGINEERING TRAINING SCHOOL,  
KINGS NORTON,  
EVESHAM,  
WORCESTERSHIRE.

Beim  
Bug

Drivers appear in visit - measurements.

1st, 8th, 10th, 11th

Note

~~1st~~ Order Sprite for Monday 29th!

PROG. TITLE				OUTSIDE REHEARSAL REQUIREMENTS			
"DR. WHO"				Distribution			Denotes Recipient
Episode(s) / Sub. Title 4A ("Robot") ?				To:-		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Supervisor, O/R Unit		Victoria Road, N. Acton	
02344/7042-3			BBC-1	A.F.M.		*	
Dept.		Studio	TC	David Tilley		1	
Production day(s) and date(s)		Week(s)	21				
21st + 22nd MAY 1974 (2 Episodes)		Week(s)	18				
Filming date(s)		29.4.1974 to 2nd May, 1974					
Producer		BARRY LETTS		Room No.		Building	
Director		CHRIS BARRY		505		Union	
Designer		IAN RAWNSLEY		212		Threshold	
				431		Sc.Bl., TC	
				Tel. Ext.		4111/7766	
				4114/7721		File Copy	
				4838		Date	

O/R Room Address	402 Acton		Acton Room No.	402	Tel. No.	4015
Date Req'd at O/R	From	To:				
	9th. May					

#### FURNITURE

- 2 Benches 4'x2'+3'6"
- 2 Benches 6'x2'+3'6"
- 1 Pedestal desk
- 1 Swivel chair
- 1 Backless shelf unit on casters +6'
- 6 Pedestals 3'6" high
- 1 Backless safe (to shoot through from back)
- 4 Large oak desks
- 6 Small oak desks
- 1 Black 2'6" x 2'6" + 3'
- 2 Rostrums 6'x4' + 1'6"
- Treads 3' wide to 1'6" high
- 4 Office chairs

#### Props

- 1 Sub machine gun
- Assorted Lab bench Chemistry equipment
- 1 Plastic bucket with lid
- 6 Tea mugs ~~mount~~
- 12 Brochures
- Miniature tape recorder (pocket)
- Miniature Camera
- Pack of playing cards
- 1 Revolver in holster with belt
- RT set
- 1 cosh
- File of computer codes
- Piece of sash rope
- 1 Epidioscope (Teaching machine)
- 1 Telephone on wall stand
- 1 stretcher and blanket
- 3 Clip boards and papers
- 1 stethoscope
- 1 metal casket
- Pipe



# Property & Drapery Requirements

To Property Master T/C

Production	DOCTOR WHO 4A (Robot)	Filming Date	
Designer	Ian Rawlesley	Extn.	4838
Settling Date	20 MAY	Studio	TC3
Scenic Properties Buyer	Bob Warans	Extn.	4220
Studio Ref.	21/22 May 74	V.T.R.	21/22 May
Ref. Room No.	402 Acton	Pbx	4015

Copies to	
Director (3)	✓
Designer	✓
Scenic Master (4)	✓
Scenic Prop. Buyer	✓
Sec. Asst. Properties (3)	✓
Petty Cash	✓
Booking Clerk	✓
Designer Est.	
Film Op. Sec. Est.	
Armourers	✓
Night Manager (Scenic Servicing)	
Memo to	
T.O.M.	
Catering	
Sound Maintenance	
H/Engineers	
H/Electricians	

Order No.	H	T/C	ACTION PROPERTIES	2000 DELIVERY/INJECTION DATE	175	Date Recd.	9/5
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INT. UNIT HQ LABORATORY

~~Wall telephone with clock~~

2. Stretcher and blankets

3. Clipboard and papers for Denton + PENCIL

4. Stethoscope

~~5. Experimental apparatus on bench~~

6. ~~Tank~~ SKIPPING ROPE 2 HANKS SASHLINE

6A 1 PULL CORD

6B 2 FIP WHITE TELEPHONE

Kettlewell's Lab

7. Teaching Machine (Epideoscope type) F.P. with screens See ATW/Des

8. Slides for teaching machine

~~9. Experimental apparatus~~

10. Bundles of scientific drawings and notes. + FOLDERS & PAPER

10A 1 INDUSTRIAL TROLLEY

Int. Government Office

11. Papers and dressing on desk

12. Fountain pen and ink pot

13. Bottle f.p. ink - BLACK

Red telephone on desk

14. ~~The telephone on desk~~ 1 SMART BLACK FOLDER (SECRET ON FRONT)

Int. Factory ~~entrance~~ Vault

15. 1 Sten Gun (Sub Machine) ex -OB Non pract.

~~16. Metal casket (see 15)~~

17. NUTS & BOLTS & SCREWS (LARGE VARIETY)

17A 1 PACKET BLU TACK

Int. Kettlewell General

18. Doctor Who's Gladstone bag (ex. OB)

19. Magnet - HORSESHOE TYPE (BIG)

20. Pipe for Kettlewell

21. 2 oz Tobacco

22. Notebook (for Doctor Who (old scrubby leather)

22A 1 TOOL KIT ROLL (COMPLETE)

22B 1 PACKET COTTON WOOL BUDS

22C VARIOUS KIDNEY DISHES

22D 1 OIL CAN

22E 1 THROAT SPRAY

DO NOT TYPE BELOW THIS LINE



# Property & Drapery Requirements

To Property Master T/C

Production	Doctor Who	4A	(Robot)	Filming Date
Designer			Extn.	Setting Date
Scenic Properties Buyer			Extn.	Studio Reh.
Reh. Room No.				V.T.R.

Project No.	For Property Master's use only	
Ealing.	File	Paper colour
Location/Country	Copies to	
Studio	Director (3)	Night Manager (Scenic Servicing)
	Designer	Hired/Movement (2)
	Scene Master (4)	
	Scenic Prop. Buyer	
	Snr. Asst. Properties (5)	Memos to
	Petty Cash	T.O.M.
	Booking Clerk	Catering
	Designer Eal.	Sound Maintenance
	Film Op. Sup. Eal.	H/Engineers
	Armourers	H/Electricians
	Date Due	
	Date Recd.	

Order No.	H	T/C	
			Int. SRS Head Quarters Lobby
		T/C	23. Papers Typed (for Short's desk)
		T/C	24. Assorted box files, folders, letters etc..
	H		25. Telephone on desk (BLACK) N.P.
			26. Desk dressing
	P		27. Pamphlets SRS Organisation. see AFM
	P.		28. NOTE PAD & PAPER
P.C.	P/C		28A PAPER CUPS (PLAIN TYPE)
	P		28B 6 JIFFY ENVELOPES (TOP SECRET)
	H		28C 1 MANUAL OLDER TYPE TYPEWRITER
P.C.	P/C		28D 1 COAT PEG FOR TARDIS
P.C.	P/C		28E 6 BOXED MALTESERS
	H		28F Qty hollow plastic hollow marbles
	H		28G 1 F/P POCKET CALCULATOR
ARMOURER	H		28H 3 N/P SUB MACHINE GUNS
ARMOURER	H		28I 1 F/P SUB MACHINE GUN

Page 2

Bob Warans  
EXT 4220

David Tilley



# Property & Drape Requirements

To Property Master T/C

Project No.	2344/7044-5
Ealing.	
Location/Country	
Studio	TC3

For Property Master's use only	
File	O/K Paper colour W.
Copies to	
Director (3)	✓
Designer	✓
Scene Master (4)	✓
Scenic Prop. Buyer	✓
Snf. Asst. Properties (5)	✓
Petty Cash	✓
Booking Clerk	✓
Designer Eal.	
Film Op. Sup. Eal.	
Armourers	✓
Night Manager (Scenic Servicing)	
Hired/Movement (2)	
Memos to	
T.O.M.	
Catering	
Sound Maintenance	
H/Engineers	
H/Electricians	

Production	DOCTOR WHO AA (ROBOT)	Filming Date	
Designer	Ian Ramsley	Extn. 4838	Setting Date MAY 3 JUNE 74
Scenic Properties Buyer	Bob Warans	Extn. 4220	Studio Reh. 4 - 7 JUNE
Ref. Room No.	402 Acton	V.T.R.	4-7 June

Date Due	23/5
Date Recd.	9/5

Order No.	H T/C	ACTION PROPERTIES EPS 3 and 4	ZERO DELIVERY/ COLLECTION DATE 30/5
-----------	-------	-------------------------------	-------------------------------------

Page 1

		<u>Kettlewell's Lab</u>	
Armoured	H	1.	3 Sub-machine gun for Benton (Ep 1&2)
	H	2.	Apparatus on Kettlewell's bench ex ep 1
	H	3.	Dilapidated sheafs of Kettlewell's notes
	H	4.	RT Army type (portable) for Harry
	H	5.	Flask with bubbling liquids, etc.. (See Des + FX)
P.C.	H	6.	EXE. 1 White plastic bucket with lid
	H	7.	6 Chemical retorts
	H	7A.	1 ENAMEL BOWL
		<u>Int. UNIT HQ DR.WHO'S LABORATORY</u>	
	H	8.	Tea pot
	H	9.	Wooden tray
	H	10.	6 Tea mugs
GRAPHICS	P	11.	SRS HALL AND LOBBY
GRAPHICS	P	12.	SRS Brochures as ep 1.
GRAPHICS	P	13.	SRS Membership cards
	H	14.	Various membership cards for Dr.Whea)
	H	15.	Freedom of City of Skaro
	H	16.	b)Pilots licence for Mars
	H	17.	c)Venus Rocket Run
	H	18.	d)Hon. Member of the Alpha
	H	19.	Centurians Table Tennis club
	H	20.	e)Ornate scroll 10" LONG -
	H	21.	ARMOURER
	H	22.	GALATIC
	H	23.	PASSPORT
	H	24.	
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Room No.	Extn.	Project No.	For Property Master's use only	
<h1>Property &amp; Drapery Requirements</h1>		Ealing.	File	Paper colour
		Location/Country	Copies to Director (3) ✓ Designer ✓ Scene Master (4) ✓ Scenic Prop. Buyer ✓ Snr. Asst. Properties (5) ✓ Petty Cash ✓ Booking Clerk ✓ Designer Est. ✓ Film Op. Sup. Est. ✓ Armourers ✓	
		Studio	Night Manager (Scenic Servicing) ✓ Hired/Movement (2) ✓ Memos to T.O.M. Catering Sound Maintenance H/Engineers H/Electricians	
To Property Master T/C		Filming Date		
Production	DOCTOR WHO	Setting Date		
Designer	Extn.	Studio Reh.		
Scenic Properties Buyer	Extn.	V.T.R.		
308 WARANS	4220			
Reh. Room No.			Date Due	
Order No.	H	T/C	Date Recd.	

## FOODER CONTROL AND STORAGE AREA.

ARMOURER	H	—	26. REVOLVER (POCKET) with holster (Jellies) N/P. + BELT.
P.C.		T/C	27. ROPE TO TIE UP SARAH & HARRY
AKZ	P	—	28. 1 TOY MOUSE
	P	—	28A 1 MAGICIANS PROD DOVE
P.C.		P/C	28B 1 TOY GUN + CAPS
	P	—	28C 1 PLASTIC CREDIT CARD HOLDER
P.C.		P/C	28D 1 SCOUT PENKNIFE & ATTACHMENTS
P.C.		P/C	28E 1 PROPELLING PENCIL.
99697	(H)	—	28F 1 F/P STETHOSCOPE
		T/C	28G 1/4lb TEA
		T/C	28H 2lb SUGAR
P.C.		P/C	28I 2 PINTS MILK (2 ON 2/6 & 2 ON 3/6)
	H	—	28J 1 BIG DROPPER

Bob Warans  
EXT 4220



DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

T.C.1

1400/2200

Cakes and Ale

Judy Cornwell (1)

Michael Hordern (2)

Peter Jeffrey (3)

Mike Pratt (8)

Paul Aston (12)

Lynn Farleigh (14)

James Grout (15)

Madge Ryan (40)

Clive Graham

Sean Lynch

John Quarmby (38)

Ken Wynne (39)

Diana Lambert (41)

Maurice Quick

Harry Fielder (34)

Walter Goodman

Ray Cummons

John Mountjoy

Clinton Morris

Evan Ross

Bill Barnsley

Terry Rendle

James Haswell

Fred Bourne

Victor Harrington

Peter Whitaker

Tony Snell

Juba Kennely

Derek Southern

Walter Henry

Eden Fox

Garth Watkins

Paul Phillips

Geoff Witherick (45)

John Marco (46)

Tim Donaldson

Val McCrimmon

Brychen Powell

Meriel Hobson

Desmond Verini

Olivia Hastings

Geoffrey Brighty

Pat Dooley

Richard Atherton

June Hammond (51)

Ken Lacey

Roy Pearce (49)

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

T.C.3

1030/1710

Blue Peter

John Noakes & dog (4)

Peter Purves & dog (5)

Lesley Judd (6)

Edith Menezes & Cat (11)

Mr. Sinfield (22)

spare (23)

T.C.4

1100/2200

Z Cars 'Quiet as the Grave'

Ian Cullen (101)

Douglas Fielding (102)

Geoffrey Whitehead (103)

John Challis (108)

Alan Foss (109)

Douglas Roe (110)

T.C.5

1100/1900

Merry Go Round

Max Mason (137)

Mark Grawley (138)

Norman Norris (139)

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

T.C.7

1430/2200

Dr. Who sequence

Elisabeth Sladen (204)

Michael Kilgarriff (212)

T.C.8

1030/2130

It Ain't Half Hot Mum

Michael Bates (217)

Windsor Davies (216)

George Layton (215)

Melvyn Hayes (214)

Donald Hewlett (208)

Michael Knowles (209)

Christopher Mitchell

Stuart McGugan

Kenneth McDonald (221)

John Clegg (222)

Don Estelle

Dino Shafeek

Mike Kinsey (236)

Barbar Bhatti (235)

Renu Setna (234)

Felix Bowness (232)

Bob Spiers

Ranjit Nakara

Jimmy Perry (223)

Saad Ghazi

Norman Commis

Desmond Cullum Jones

Gail Galih (233)

ll A.N.Others (239)

STUDIO B. T.C.

1900/1950

News Day

Robin Day (205)



DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

STUDIO D

1100/1745

Jackanory

Ronald Pickup (46)

2000/2335

Midweek

Ludovic Kennedy (69)

Reporters (11 & 12)

STUDIO E

1425/1855

Nationwide

Susan Stranks (55)

(14 & 15)

TELEVISION THEATRE

1100/2200

The Generation Game

Bruce Forsyth (1)

Anthea Redfern (2)

Jack Douglas (3)

Brian Price (4)

Hospitality for families (5 & 6)

Scene Crew (7)

Male standins until 1800 Thursday

Family contestants after 1800 (8)

Female standins until 1800 Thursday

Family contestants after 1800 (9)

Brian Whitehouse (10)

Tony Hawes (11)

FILMING ON LOCATION OVER.....

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

FILMING ON LOCATION  
DRESSING ROOMS

From T.C. 0700/1930

Z Cars 'Transit'

Dir: O. Horsbrugh

Nicholas Smith  
Paul Stewart (134)

Martin Read  
Patrick McAlinney (132)

Barney Dorman  
Vic Hunter  
Reg Cranfield (133)

John Collins (136)

James Legge (135)

From T.C.

Z Cars 'House to House'

Dir: B. Donnelly

Alan O'Keefe  
Frank Gatliff (36)

Jane Hayden (35)

Dog & David King (32)

From T.C. 0730

Horizon 'The Lysenko Affair'

Dir: P. Jones

Terrence Hardiman  
David Swift (151)

Richard Ireson  
Noel Davis (152)

Derek West  
Hessel Saks (128)

FILMING ON LOCATION CONTINUED OVER.....

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

.....CONTINUED

FILMING ON LOCATION  
DRESSING ROOMS

From T.C. 0900

David Copperfield

Dir: J. Craft

Anthony Andrews (124)

Gavin Asher

Tony Head

Julian Peters

Andrew Mussell (125)

Jonathan Kahn

Richard Baxell

Paul Hand

Andrew Porter

Nigel Wren

Paul Tropea

Colin Smith

Roy Pollard

Andrew Berezowski

Steven Padwick

Russell Padwick

Craig Hill

Maurice Badi

Matthew Harvey (148)

& chaperones

Photographic Studio T.C

1530/1700

Softly 'Paper Work'

Dir: D. Proudfoot

John White (47)

Nigel Humphreys (48)

From T.C. 0700

Charles Bravo

Dir: J. Glenister

Maureen O'Brien

Freda Dowie (42)

Paul Darrow

Keith Anderson (21)



SRS HALLSTAGE —

• All Doors Shut

• TABS CLOSED

• ~~TABLE~~ + ~~CHAIRS~~ at Pos 1.D/L Area — ~~2'~~ Pile of CHAIRS. Stacked.Audience — ~~CHAIRS~~ on Pos 1.For Dr Who — ~~TRICK~~ CARDS — Normal Cards.

For Sarah — Shopping bag with Carrots + Mini Camera + Tape Recorder.

For Brigadier — Pistol in Holster (as OB)

For Benton — Sub/Machine Gun  
RT. Set.

For UNIT Soldiers — Sub. Machine Guns.

S/B — Stunt Rostrum (2'6" High).

• ~~MATTRESSES~~ on R. side of STAGE.BUNKER CONTROL

w/c Desk — • Computer Terminal

• Computer Codes File

ON w/c wall — CLOCK (F/P Countdown) AT ~~600~~ <sup>300</sup> ~~000~~

'ANCHOR' — Pre-set Memory 1. [Digits]

D/L Desk — ~~Door~~ lever — SHUT [MARKED for OPEN + SHUT] <sup>MIDPLY</sup>  
+ Microphone.

For Tellyn — • Revolver + Holster + belt.

Computers w/L + w/R — • All F/P Lit up working.

STORAGE AREA

Packing Cases. General Dressing

Seat Case for HARRY

Seat Case for SARAH

~~SPECIAL~~ Disintegrator Gun Box — near Sarah's seat.~~DOORS~~ + SHUT.

SASH to Tie HARRY + SARAH.

CSO Area — Yellow Cylinder (Sarah) — Blockers — Rostrum  
Toy Soldiers (Action Men) — Mini Robot + Toy SARAH.

# Doctor Who (4A) "Robot"

## Prop PRESET Plot

EPS 3+4

### KETTLEWELL'S LAB:

D-S BENCH

• ~~Chemical Apparatus~~

~~✓ RT SET + BAR of Steel.~~

• ~~White Plastic bucket~~

• ~~Plastic Dropper~~  
~~Kettlewell's Notes/File~~

ON Desk

~~✓ Magnet + Anglepoise Lamp~~

S/B

• ~~Seething Solution (2 pints) - FX.~~

Note -

• ~~Sugar glass spread everywhere - match Ep 3.~~

FOR BENTON

- ~~Sub/Mach. Gun~~

u/sentire

- ~~Cupboard - with Rope + Gag (to tie up Kettlewell)~~

### UNIT. DOCTOR'S LABORATORY

C. TABLE

- ~~✓ SRS Brochure covered by Cotton Wool.~~

~~✓ Cold Compress + bowl + Cotton Wool~~

- ~~✓ Dressing as ep 2.~~

CHAIR

- ~~✓ Posl - by C. Table~~

OFF U/L

- ~~✓ Tray with 3 Mugs of F.P. Tea, Sugar in bowl, Milk.~~  
~~2 Tea spoons.~~

S/B

- ~~✓ Bag of Telle-batteries~~  
- ~~✓ Gladstone Bag.~~ } FOR DOCTOR WHO

### THINKTANK WALL -

Telephone on wall.

~~✓ Blunt instrument.~~

### SRS LOBBY

- ~~✓ Table + chair + SRS Posters on walls~~

~~✓ Membership Cards~~

• Doctor Who's personal belongings



Props FX + Captions for Decade Studios

- ① CAPTION. for PAOT 699a. - New one from Graphics.
- ② ACTION MEN for PAOT 702
- ③ White Bucket with Red Liquid PAOT 714 + 715 + 716
- ④ Red Slashes on Robot 716 + 718
- ⑤ Mini Robot 719 + ~~720~~ C
- ⑥ Conodong Mini Robot 720.
- ⑦ CSO Yellow Cylinder -
- ⑧ ~~at~~ How rigging Collapsing Robot.
- ⑨ Upright Painted in CSO Yellow. (Robot 144)
- ⑩ ~~Chair~~ High Chair.

Before Studio - Check Action Men

✓ Check with Designer - Graham Oakley - 2522

Check with Cliff Cutler

Check with Michael Kelzandh for Calls

Shiz. Sladen. for Call. 4pm.

Uprights CSO:

Put with Cliff Cutler <sup>to fit</sup> frame - Recording after lunch



LIST of C.S.O. SHOTS - ON SPOOL 43247

QUERY SHOT 103 (P) for MONITOR INSERT Ep. 4/Sc.2 (33295/34300)

2020	Shot 178	708
3085	Shot 171	702
4000	Shot 168	700
4550	Shot 160	696
7280	Shot 162	698
8330	Shot 173	705
9530	Shot 176	706
11020	Shot 161	697
12075	Shot 170	701 (as 168)
13055	Shot 172	703
13485	Shot 177	707
14500/ 15420	Shot 175	704
16350	Shots 179/81	710
17580	Shot 186	711
22265	Shot 189	715
23170	Shot 186A	<u>712 + 717</u> (?)
27465	Shot 199	720
28370	Shot 192	716
30170	Shot 195	718
31395	Shot 197	719
42360	Shots 150 (+150A)	150
44225	Shot 148	687
45185	Shot 151	689
46240	Shot 153	690
47145	Shots 154/5	691/692
48040	Shot 156	693
48395	Shot 157	694
48560	Shot 158	695
19010	Shot 177A (?)	
QUERY	Shot 179A (?)	709
QUERY	Shot 187 (No 'P')	713
	Shot 188	714 - ALREADY RECORDED

EDITING NOTES

"DR. WHO" 4A  
Episode One

1st JUNE 1974  
2nd Studio (EP.1)

SPOOL Nos. 90315  
96749

GREEN PEN FOR THIS RECORDING

CLOCK ON - for Episode 1

PAGE 1

Shots 201 to 209

STOP  
Artist's fluff + Boom

TAKE 2

Shots 201 to 209

STOP

N.B: USE TAKE 1 of 207A

PAGE 5

Shot 210  
(Includes OB Shots 1 + 3)

STOP

PAGE 7

Shot 212

N/G - too slow

TAKE 2

Shot 212

STOP

PAGE 7

Shots 213 to 233

STOP - too slow

TAKE 2

Shots 227 to 232 (1'21")

PAGE 16

Shots 234 to 252A

STOP

PAGE 20

Shots 254 to 257

STOP

'Bar' didn't bend

TAKE 2

Shot 257

N/G

TAKE 3

Shot 257

STOP

PAGE 20 (cont)

Shot 258

STOP

N/G - Bar didn't break

TAKE 2

Shots 258 to 260

STOP

PAGE 21

Shot 261

N/G (saw man's arm)

TAKE 2

Shot 261

STOP

22/...continued



PAGE 27

Shots 276 to 279

STOP

N.B: False start on above

/TECH'BREAK of 4'00" for LIGHTS/

PAGE 34

Shots 280 to 287

STOP

/SETTING UP BREAK of 6'00 for CSO  
/1'00 for LIGHTS/

PAGE 41 /C.S.O./

Take 1 SHOT 289 (10")

STOP

Take (2) SHOT 289 (08")

STOP

PAGE 43

Shots 295 to 298

STOP

Artist's fluff + shoot'off

TAKE 2

Shots 295 to 302

STOP

/TECH'BREAK of <sup>5?</sup>3'30 for RADIO MIC plus 2'00 ROBOT DRESSING/

PAGE 46

Shots 303 to 305

STOP

PAGE 47

Shot 306

END of EPISODE 1

EXTRA SHOTS

TAKE 1 306Z

TAKE 2 306Z

- - - oOo - - -



EDITING NOTES"DR. WHO" 4A  
Episode ONE

22nd May 1974

MAIN SPOOL No. 98600/RED PEN FOR BITS RECORDED/

CLOCK on Camera 5

			<u>Time Totals</u>
<u>SC. 3, Pg. 7</u>			
✓ Shot 211	TAKE 1	0' 05"	
<del>Shot 212 REWIND</del>	TAKE 1		
	TAKE 2	0' 31"	0' 36"
<u>SC. 11, Pg. 21</u>			
✓ Shots 262/268	TAKE 1		
	TAKE 2	0' 47"	0' 47"
<u>Retake</u>			
✓ Shot 268	TAKE 3		
	TAKE 4		
<u>SC. 2, Pg. 5</u> <b>REWIND</b>			
<del>VTR PLAYBACK of Shots 1 + 3/</del>			
<del>Shot 210</del>		0' 48"	
		0' 26"	1' 14"
<u>SC. 11, Pg. 21 (cont)</u>			
✓ Shot 269	TAKE 1	0' 13"	0' 13"
	(2nd ident)		
<u>SC. 9, Pg. 19A</u>			
<u>VTR PLAYBACK of Shot 4</u>			
✓ Shot 253		0' 17"	0' 17"
<u>SC. 11, Pg. 21 (cont)</u>			
✓ Shots 270/271	TAKE 1		
	TAKE 2	0' 15"	0' 15"
✓ Shots 274/275	TAKE 1	0' 22	0' 22
<del>SC. 17, Pg. 34</del> <b>REWIND</b>			
<del>Shots 280/287</del>	TAKE 1	0' 53"	0' 53"
<u>SC. 20, Pg. 39</u>			
✓ Shot 288	TAKE 1	0' 05"	0' 05"
<u>SC. 25, Pg. 42</u>			
✓ Shots 290/294	TAKE 1		
	TAKE 2	0' 38"	0' 38"

NEB: Possible TRIM 290 to 291?

C.S.O.

O.B. SHOT 95	TAKE 1 (not idented)	
	TAKE <u>2</u>	0' 14" app

~~SC. 26, Pg. 43~~ **READ**

<del>Shots 295/302</del>	TAKE <u>1</u>	1' 14"	1' 14"
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C.S.O.

O.B. SHOT 99	TAKE <u>1</u>	0' 17"?
--------------	---------------	---------

O.B. SHOT 119	TAKE 1	
	TAKE 2	
	TAKE 3	
	TAKE <u>4</u>	0' 10" app

~~SC. 30, Pg. 46~~ **READ**

<del>Shots 303/305</del>	TAKE 1	N/G
--------------------------	--------	-----

/SOUND - WILD TRACK of LIZ GASPING/

3/.....continued



EDITING NOTES  
EPISODE TWO

"DR. WHO" 4A  
Episode Two

2nd JUNE 1974  
2nd Studio (EP.2)

SPOOL NOs. still on 90315  
96749

/GREEN PEN FOR THIS RECORDING/

NO CLOCK

PAGE 2A  
Shot 306X

STOP

PAGE 2A  
Shots 306B to 308

STOP  
Shooting Off

TAKE 2  
Shots 306B to 308

PAUSE  
Artist's fluff

TAKE 2  
Shots 307 to 312

PAUSE

PAGE 4  
Shots 314 (idented 313) to 316

STOP (57")  
Too slow

TAKE 2 (Pg.4)  
Shots 314 to 316

STOP (52")

PAGE 5  
Shots 317 to 342B

STOP  
Some Retakes later

PAGE 13  
Shot 343

PAUSE  
N/G - focus

TAKE 2  
Shot 343

BACK to SC. 5 for RETAKES

PAGE 9  
TAKE 2  
Shots 335 to 342B

STOP  
Shooting off

N.B: Use TAKE 1 of SHOT 336

TAKE 3  
Shots 335 (wrongly idented as 336) to 342B

PAUSE  
Fluff on 342B

TAKE 4 (Pg. 12)  
Shots 341 to 342B

TAKE 5 (Pg.12)  
Shots 341 to 342A

STOP

N.B: USE TAKE 4 TO END with TAKE 5 CUT-IN

2/...continued



EPISODE 2 cont

- 2 -

2nd JUNE 1974  
2nd Studio (EP.2)

NEW SPOOL NOS. 92794  
91385

NO CLOCK

PAGE 16A  
Shot 344

PAUSE  
Bumpy shot

TAKE 2  
Shots 344 to 351

STOP

PAGE 24A  
Shots 360 to 368

STOP

PAGE 32  
Shots 375 to 382A

STOP (1'36")  
Bit slow

TAKE 2  
Shots 375 to 382A

STOP (1'20")

PAGE 35  
Shots 383 to

PAUSE  
Boom in shot

TAKE 2 (Pg 35)  
Shots 383 to 388

STOP  
Shooting off

TAKE 2 (Pg 37)  
Shot 388

STOP

PAGE 37  
Shots 390 to 392

STOP

/LONG BREAK BEFORE OPERATION app. 7'00"/

PAGE 14  
Shots 393 to 399

STOP

/FINDING POWER for ROBOT'S BATTERY 2'30"/

PAGE 15  
Shots 400A to 402

STOP

N.B: SOUND WILD TRACK of SHOT 402, Pg. 16 "This man is an enemy  
....." 'WINTERS' line)

PAGE 22A  
Shot 403

STOP

3/.....cont



EPISODE 2 cont

PAGE 24

Shots 405 to 408

STOP

Shot 410

STOP

Shots 412 to 413 (Take 1)

STOP  
- Fred thought "could to better"

TAKE 2

Shots 412 to 413

STOP

N.B: Look at TAKES 1 and 2 for Shots 412/413

PAGE 27

Shot 414

STOP

Boom shadow + crackle on mic

TAKE 2

Shot 414 (wringly idendted as 415)

STOP

PAGE 40

Shots 415 to 430

PAUSE

Several reasons for retake of this

TAKE 2 (Pg2)

Shots 425 to 430

STOP

\* N.B: SOUND WILD TRACK for Sh.428

Hat didn't hang

TAKE 3 (Pg.3)

Shot 430 (for Hat)

PAUSE

PAGE 3

Shots 433 to 437

END

N.B: DID CUT-IN SHOTS AFTER Ep.3 Shots 438/447

EPISODE 3 (Page 5)

PAGE 5

Shots 438 to 447

STOP

N.B: SOUND WILD TRACK for ROBOT "He is an enemy of humanity"  
Shot 440A - too pg.6

⊙ → SOUND TRACK of SHOT 428 ROBOT "No! You are the enemy.  
Pg.3 You must be destroyed)

RETAKES

Back to EPISODE 2 (cont) for :

CUT-IN SHOTS for EP. 2/Sc. 24

A) TAKE 1 of SHOT 425A  
TAKE 2

DR. TRYING DOOR

N/G

RETAKE of SHOT 416 (Pg.40)

TAKE 2  
Shot 416 (Switching on light)

N/G  
Flat wobbled

TAKE 3  
Shot 416

MORE CUT-IN SHOTS for EP. 2/Sc.24

B) TAKE 1 of SHOT 422A

DR. STRUGGLING AT DOOR

C) TAKE 1 of SHOT 419A  
/ TAKE 2

DR. DISMAYED AS ROBOT'S  
HAND into SHOT

D) TAKE 1  
437X

ROBOT WALKING AROUND  
PAN DOWN TO HAND  
ROBOT'S ARMS UP  
PAN DOWN TO FEET

C.S.O. SHOT 188

TAKE 1 Shot 714 (EPISODE 4)

07"



SHOTS REMAINING TO BE SHOT

Script No.	CSO Backgr.	Description	Reel
687	148	Robot CSO'd onto Sarah - glows/grows	Copy
688	150	Robot grows against treetops	"
688a	150a	" " " " (alternative)	"
689	151	Robot stops growing, glow stops	"
691a	186a? or 176?	Robot CU looks down and moves forward	"
692	155	NOT CSO - <u>Sarah</u> CU	(D)
693	156	CSO Robot's arm and <u>POV</u>	Copy
694	157	Dble CSO Robot and <u>Sarah</u> (? if needed)	"
699a	<u>Still</u>	CSO MCU <u>Sarah</u>	-
701	170	CSO Robot advancing (low angle house backgr.)	Copy
702	171	CSO " and <u>Action Men</u>	"
703	175	Troops fleeing. CSO Robot turning after them	"
705	173	<u>POV</u> soldiers fleeing	"
706	176 }	CSO Robot advances and watches (Trees backgr.)	"
707a	176 }		
708	178	<u>POV</u> Fleeing to woods	"
709	177a	Robot watching (CSO L.S. Hills)	(B)
712	186a	CSO Robot (Huts backgr.)	Copy
713	187	POV	(B)
714	188	<u>Dr. throws bucket.</u> CSO Robot	Copy
715	189	CSO Reverse seeing <u>liquid on log</u>	"
716	192	L.S. Huts CSO Robot shrinking + <u>Red Rain</u>	"
717	186a	CSO Robot shrinking + <u>Mar. Red</u>	"
718	195	VLS CSO Robot collapsing + <u>Red splashes</u> (Wines) Ingeed	"
719	197	<u>CSO Mini robot</u>	"
720	199	" " " <u>corroding</u>	"
709a	?	Model shot huts (Cliff Culley)	?
709b	?	Model shot cables ( " " )	?





BRITISH BROADCASTING CORPORATION

VILLIERS HOUSE THE BROADWAY LONDON W5 2PA

TELEPHONE 01-743 8000 TELEX: 22182

TELEGRAMS AND CABLES: TELECENTRE LONDON TELEX

7<sup>th</sup> May.

Dear Barry,

Here's a copy of our schedule for Friday - we look forward to seeing you again then. I am trying in the meantime to draft some outline scripts for our programmes and as soon as I have managed that I would very much like to discuss them with you. Might there be a chance of us meeting you on Wednesday or Thursday? We will 'phone your office as soon as I have something on paper.

Yours sincerely,

Barbara

PS I enormously enjoyed episode 1 of your new series on Saturday.



SCHEDULE

10 May 1974

FURTHER EDUCATION TV DRAMA: DR WHO READ-THROUGH

03044/3107

LOCATION:

St Nicholas Church Hall  
Bennett Street  
Chiswick  
LONDON W4

Tel: 994-4106

CONTACT:

Mr Adair

Tel: 994-5584

CALL TIME:

0900

COFFEE BREAK:

1015

READ-THROUGH:

1030 till lunchtime

PRODUCER:

David Hargreaves

DIRECTOR:

Barbara Derkow

PRODUCER'S ASSISTANT:

Patty Pilkington Smith

CAMERAMAN:

Alan Featherstone

SECOND CAMERAMAN:

Keith Burton

ASSISTANT CAMERAMAN:

Ben Wade

SOUND RECORDIST:

George Cassedy

ASSISTANT SOUND RECORDIST:

Barrie Tharby

TWO ELECTRICIANS:

MAP ATTACHED



## TELEVISION DRAMA

- a series of 5 x 25' programmes closely linked to "Dr Who".

The aim of the series is to increase viewers' enjoyment of TV drama: by giving them some insight into what is special about TV drama and how it gets onto the screen we hope to add a new dimension to their viewing and encourage thought.

At the centre of the series we envisage an expanded in-depth interview with Barry Letts which, covering all aspects of a TV drama producer's rôle in general, and "Dr Who's" producer in particular, would provide a thread through the first four programmes. In addition to this each programme, linked closely to an episode of Dr Who, would concentrate on a particular aspect of drama production. The visual interest will come from studio demonstrations and illustrative extracts from Dr Who and other TV dramas.

Here is a first draft.

### PROGRAMME 1

Tom Baker introduces himself and leads into the hospital sequence from episode 1 of "Dr Who". Intercut with Barry (and Terrance?) Tom discusses what problems re-creating the Doctor for the fourth time poses to an actor. There are statements from two of the old Doctors and the topic is broadened out to a more general discussion of what is special about acting in TV drama, using as illustrative material extracts from other plays these actors have been in. The programme would contain a sequence showing a recording in action, an exposition of how a TV studio works by inference rather than explanation.

### PROGRAMME 2

The special effects man introduces himself and leads into a scene with the robot from episode 2 of "Dr Who". We deal with audience curiosity about the mechanics of monsters by showing an actor being shown how to work a past monster and this exposition is intercut with Barry on the use of monsters within the stories - how much <sup>they</sup> fear should be allowed to induce, what "message" can ~~they~~ carry etc. The designer then introduces himself and drawing on extracts from Dr Who (episode 5, depending on transmission dates) illustrates the practical problems of set design and at the same time the influence of a set on the whole attitude of a viewer to a drama - realism v. fantasy: Unit HQ v. the station, Z Cars.

### PROGRAMME 3

Christopher Barry introduces himself and leads into an extract from Dr Who (e.g. the robot attacking in episode 3) Chris discusses the practical and ethical aspects of a TV director's job and indicates how the two are inseparable: angles, lighting etc. affect the impact of violence, tension and romance. (An illustrative extract from something else of Chris's - "Carnforth Practice"?) Intercut with Barry, this programme ends with Chris taking a Dr Who scene from a read through to three different ways of recording it, closing with the scene the way it was transmitted.

### PROGRAMME 4

Terrance Dicks introduces himself and leads into a scene from Dr Who (if episode 4 e.g. scene 10). Terrance and Barry discuss specifically the long-term aims and development of Dr Who and the issues touched on in this series (women's lib, the purity league, computerisation, political assassination etc.) The discussion then broadens out to include other TV dramas within the experience of those taking part. Some general questions are raised.

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PROGRAMME 5

The final programme is about the audience. It might include film of a couple of families watching a Dr Who go out, and interviews with, for example, people from a research project into the effects of TV on children. Drawing on extracts, first from Dr Who, and then from other popular TV dramas, there would follow a studio discussion, guided by a "name" TV chairman: viewers and professionals from the previous 4 programmes discuss TV drama, hopefully illustrating how the contents of the first 4 programmes may be drawn on to fulfil the aims of the series.